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PHILADELPHIA HARMONY;

OR,

A Collection of PSALM TUNES, HYMNS, and ANTHEMS,

Selected by

ANDREW ADGATE.

PART II.

RUDIMENTS OF MUSIC.

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By *ANDREW ADGATE*, P.U.A.

THE FOURTH EDITION.

PHILADELPHIA,

Printed and sold by JOHN M'CULLOCH; and also sold by the AUTHOR, at N°. 59, North *Front-street*.

M.DCC.XCI.

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I Jonathan Bayard Smith, *Prothonotary of the Court of Common Pleas, of Philadelphia County, do certify, that* Andrew Adgate *has, this twenty-seventh day of March, one thousand seven hundred and eighty-eight, entered in said office, agreeably to an Act of Assembly, a book intitled "Rudiments of Music," by* Andrew Adgate, P. U. A. *printed at Philadelphia, by* John M'Culloch, 1788.

J. B. SMITH, Prothonotary.

CHAPTER I.

Of Muſic in General.

"MUSIC conſiſts in a ſucceſſion of pleaſing ſounds, with reference to a peculiar internal ſenſe implanted in us by the great *author* of nature: conſidered as as a *ſcience*, it teacheth us the juſt diſpoſition and true relation of theſe ſounds; and as an art, it enables us to expreſs them with facility and advantage. The tones of muſic differ from ſounds in general; becauſe they vary from each other by fixed intervals, and are meaſured by certain proportions of time. ——There is indeed in good ſpeaking, a regularity to be obſerved, which hath ſome reſemblance to this art, and to the orator we frequently apply the epithet Muſical. But the inflections of the voice, in ſpeech, are more minute and variable, ſlide as it were by inſenſible degrees, and cannot eaſily be limited by rule; whereas the gradations of muſical ſounds are exactly aſcertained, and may be referred to an uniform ſtandard.

Muſic naturally divides itſelf into MELODY and HARMONY. MELODY is the agreeable effect which ariſeth from the ſucceſſion of ſingle ſounds.—HARMONY is the pleaſing union of ſeveral ſounds at the ſame time. *Modulation* conſiſts, in rightly diſpoſing, and connecting, either the melody of a ſingle part, or the harmony of various parts.—The two PRIMARY and ESSENTIAL qualities of muſical ſounds are, relative ACUTENESS or GRAVITY, and PROPORTIONATE DURATION.—The firſt property we may ramark is, their relative *acuteneſs* or *gravity*. Bodies of unequal *ſize*, or *length*, or *tenſion*, emit ſounds differing in this reſpect. And they are ſaid to be acute in proportion to the ſmallneſs, or ſhortneſs of the ſounding object, or its greater degree of tenſion*. Thus in a ſet of regular tuned bells, the *ſmalleſt* gives the ſound we denominate moſt acute, and the *largeſt* that which is ſaid to be moſt grave, and the different intervals between them, are reſpectively different degrees of acuteneſs or gravity."—Human voices differ in this reſpect, *viz.* a

* Philoſophy hath fully proved that all ſounds are conveyed to the ear by means of vibrations, and that acuteneſs or gravity depends upon the greater or the leſs number of vibrations, communicated in a given time by any particular object.

MAN's voice is graver than a woman's, and when the voice moves from a graver to an acuter ſound, it is ſaid to aſcend.—"Inſtead of the words acute or grave muſicians commonly uſe the terms ſharp or flat, and ſometimes high or low, not that any of theſe names can be ſuppoſed to have a reſemblance to the real properties of ſound, but merely for the ſake of diſtinction.—The ſecond property we may remark, is, their time or proportional continuance: And here we obſerve, that without varying the acuteneſs or gravity of the tone, a difference of movement alone may conſtitute an imperfect ſpecies of muſic, ſuch for example is that of the drum; where the tones are only diverſified by the celerity with which they ſucceed each other.—The principal diſtinctions then of muſical ſounds, are *time* and *tune*, and to the happy combination of theſe two qualities, is chiefly to be aſcribed the pleaſing and endleſs variety of the muſical art."

CHAPTER II.

Of Tune.

Article firſt. THE interval between a man's and woman's voice, is called an Octave, or Eighth; and this interval is naturally divided into ſeven ſmaller intervals; five of which are called tones, and two of them ſemi or half tones*.

Article ſecond. The ſounds naturally ſucceed each other aſcending, from the firſt to the ſecond a tone, ſecond to the third a tone, third to the fourth half a tone, fourth to the fifth a tone, fifth to the ſixth a tone, ſixth to the ſeventh a tone, ſeventh to the eighth a half tone. Wherefore this order of tones and half tones is called the natural ſcale of muſic.

Article third. The key note is called the ſtandard of tune, becauſe it governs and explains all the reſt: It is the predominant tone to which all the others have a re-

* Nicer diſtinctions of muſical intervals are found by mathematical calculations—(See Eſſay on Tune, or Holden's harmonical Arithmetic, page 126.)

ference, and is generally the concluding note of the principal part, and always that of the *Baſs*.

Article fourth. When reckoning from the key note, if the ſemitones lie between the third and fourth and ſeventh and eighth, as in the natural ſcale, the *Mode* is major, and the air cheerful: But if the ſemitones lie between the ſecond and third, fifth and ſixth, as when reckoning from the ſixth of the natural ſcale, to its octave, the *Mode* is minor; and the air plaintive.

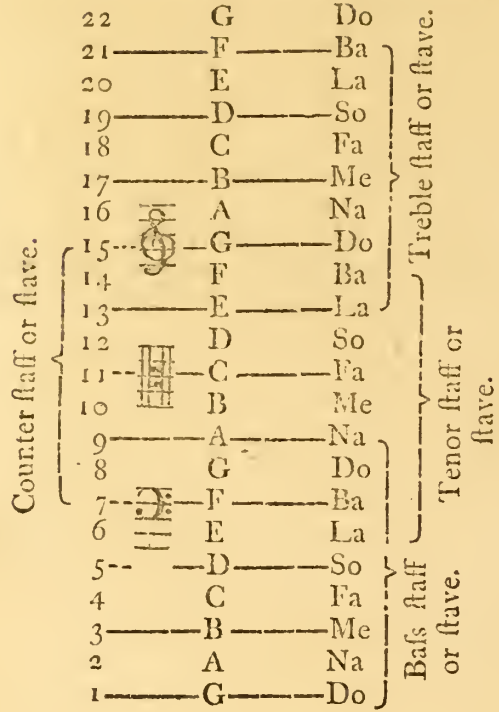
Article fifth. Twenty-two ſounds, or three octaves, is the ordinary compaſs of the human voice, and to expreſs theſe fixed ſounds, we uſe the ſeven firſt letters of the alphabet. See the following ſcheme:

G*A*BC*D*EF*G*A*BC*D*EF*G*A*BC*D*EF*G

The firſt letter G on the left hand repreſents the loweſt ſound which a man of a tolerable voice can clearly form; and the laſt G on the right hand the higheſt ſound that a woman of a tolerable voice can clearly form.——We ſuppoſe that each interval of a tone, may be divided into two artificial ſemitones, as is denoted by the aſteriſk, in the above ſcheme, and thus inſtead of five tones and two ſemitones, we ſhall have a ſyſtem of twelve ſemitones in an octave. The aſteriſk may be conſidered as a ſemitone above the letter it follows, or a ſemitone below the letter which follows it, and thoſe letters that are naturally ſemitone intervals, have no aſteriſk between them.

Article ſixth. Our muſic is written upon five parallel lines, and their intermediate ſpaces; but a general ſcale of eleven lines with their ſpaces, is formed to expreſs the whole compaſs of the voice, *viz.* twenty-two ſounds. This ſcale is called the Gamut. See following example:

GAMUT OR GENERAL SCALE.



Three octaves being more than a common voice can perform, we therefore aſſign the baſs ſtave to the graveſt voices of men, and the tenor ſtave to the higheſt of men's voices, counter ſtave to boy's voices, or the loweſt voices of women, and the treble ſtave to the higheſt voices of women.

A Cliff is a character placed at the beginning of a ſtave, to ſhew what ſound of the general ſcale it repreſents.

This character is called the F Cliff, the line that paſſes between its dots, has the ſeventh ſound of the general ſcale. It is uſed only in the baſs.

This character is called the C Cliff, the line that paſſes between its croſs ſtrokes, has the eleventh ſound of the general ſcale. This cliff is now uſed only in the counter, but was formerly uſed in all parts but the baſs.

This character is called the G Cliff, the line that cuts it in three places, has the fifteenth ſound of the ge-

neral ſcale, if ſung in a woman's voice, but if ſung in a man's, or boy's voice, it has the eighth ſound.—This character, *gs*, is ſometimes uſed inſtead of the above, and has the ſame name.

The order of the letters is always the ſame proceeding from the cliff.

Of Tranſpoſition.

Article ſeventh. It may be obſerved, by inſpecting the above ſcheme, (article fifth) that if C be conſtituted a key note of the major mode, or A of the minor mode, all the intervals contained in their octaves, will exactly agree with the major mode, without uſing any of the artificial ſemitones, (ſee article fourth) therefore theſe keys are called natural. If any other ſound than C or A be made the key note of the *major* or *minor mode*, they will require one or more of the artificial ſemitones to be uſed.

Let G be the key note of the *major mode*, then from F its ſeventh to G its eighth, is a tone, but it ſhould be only a ſemitone, (ſee article fourth) therefore inſtead of this F we muſt uſe the ſound at the afteriſk next above, which is a ſemitone higher, and is therefore called F ſharp.

Let F be the key note of the major mode, then B, its fourth, is a tone above A its third, but it ſhould be only a ſemitone, (ſee article fourth) and inſtead of this B we muſt uſe the ſound at the afteriſk next below, which is a ſemitone lower, and is therefore called B flat. The primitive ſound of any letter is called natural, to diſtinguiſh it from that of the ſame letter when depreſſed by a flat, or raiſed by a ſharp.

Let E be made the key note of the minor mode, its ſecond F is only a ſemitone above it, (ſee ſcheme, article fifth) but it ought to be a tone, (ſee article fourth) in this key we muſt uſe F ſharp.

Let D be made the key note of the minor mode, B its ſixth is a tone above A its fifth, but it ought to be only a ſemitone, (ſee article fourth) in this key we muſt uſe B flat. When the flat or ſharp ſound of any letter is uſed at the cliff, its natural ſound is omitted.

The fourth and fifth of any key note are ſaid to have the neareſt relation, or greateſt analogy to it; becauſe they can be admitted as new key notes by flatting or ſharping one note only. And any other ſounds than

theſe require more flats or ſharps than one to be admitas new key notes.

We remove the key note of the major mode, by ſharping its fourth which becomes a ſeventh to the new key note, *viz.* the fifth of the former key note. Or by flatting its ſeventh, which becomes a fourth to the new key note, *viz.* the fourth of the former key.

The minor key note is removed by ſharping its ſixth, which becomes a ſecond to the new key note. Or by flatting its ſecond, which becomes a ſixth to the new key note.

The following table exhibits a regular ſucceſſion of keys, beginning with the natural, and continued until all the letters are ſharped and flatted *.

* We ſeldom uſe more than five ſharps or flats at the cliff.

Table of Tranſpoſed Keys.

Number of ♯ or ♭s.	By Sharps. Letters that are ♭ or ♯	Major key note.	Minor key note.	Letter that is ſa
0		C	A	C
1	F♯	G	E	G
2	F and C♯	D	B	D
3	F C and G♯	A	F♯	A
4	F C G and D♯	E	C♯	E
5	F C G D and A♯	B	G♯	B
6	F C G D A and E♯	F♯	D♯	F♯
7	F C G D A E and B♯	C♯	A♯	C♯
	By Flats.			
1	B♭	F	D	F
2	B and E♭	B♭	G	B♭
3	B E and A♭	E♭	C	E♭
4	B E A and D♭	A♭	F	A♭
5	B E A D and G♭	D♭	B♭	D
6	B E A D G and C♭	G♭	E♭	G♭
7	B E A D G C and F♭	C♭	A♭	C♭

In the above table, the figures in the firſt column, on the left hand, ſhew the number of the ſharps or flats that are uſed in the different keys. The ſecond column ſhews the letters that are ſharped or flatted. The third column, ſhews the letter that is the major key note; the fourth column, that which is the minor key note; and the fifth, the letter that is fa.

Example: Let G be a major key note, or E a minor key note, look in the third and fourth columns, and find thoſe letters the ſecond from the top, and in the left hand column on the ſame line the figure 1 is found, denoting that we muſt ſharp one letter; in the ſecond column we find the letter that ought to be ſharped, *viz.* F, and in the fifth column, on the ſame line, we find that G is fa.

Article ſeventh. In practiſing muſical leſſons, for the voice, it is of great ſervice to apply, invariably, particular ſyllables, to the intervals of the octave, as by that means, we aſſociate with each ſyllable, the idea of its proper ſound. The following ſyllables,

fa,	ſo,	la,	ba,	do,	na,	me,
hall,	note,	hall,	hate,	note,	hall,	beer,
1,	2,	3,	4,	5,	6,	7,

are applied to the ſounds of muſic with great ſucceſs. Fa to the key note, of the major mode, or the graveſt ſound in the natural ſcale, and na to the key note, of the minor mode, or the ſixth in the natural ſcale, and the other ſyllables, to the other ſounds in the order, as above.—(See theſe ſyllables applied to the natural keys in the Gamut, article ſixth). The vowels, in the above ſyllables, muſt be ſounded in the ſame manner, as in the words ſet under them. If a ſharp comes before any particular note, that is not found at the cliff, we change its vowel into E, and give it the ſound of E in me; as long as that ſound is affected by the accidental ſharp: the ſame alteration takes place, when a note that is flat, at the cliff, has a natural ſet before it, ſometime after the beginning of the tune, and when me has an accidental flat or natural ſet before it, we may change E into A, ſounded as in hall.

fe ſe be de

Examples: Fa 𝄪 ſo 𝄪 la ba 𝄪 do 𝄪 *&c.*

* This method of ſolfaing, has many advantages above the old Britiſh mode of repeating the ſame ſyllable with every fourth note—or repeating fa, ſol, la, twice above the mi—which, in a great meaſure, deſtroys the uſe of ſinging ſyllables, for they do not always

CHAPTER III.

Of Time.

Article ninth. MUSIC is naturally divided into ſmall equal parts, called meaſures†.

mean the ſame ſound, ſa is at one time a key note, and at another, the fourth of the key note in the ſame mode, ſol is the ſecond and fifth of the ſame mode, la is the third and ſixth of the ſame mode, and mi is the only ſyllable that does not occur twice in an octave. And thus we may ſee that every ſyllable, except mi, has a double meaning, and of conſequence, is the cauſe of much perplexity to the pupil; for ſet a learner to ſing at firſt ſight, after he has made a tolerable degree of proficiency, and if he is ſounding ſol, the ſecond of the major mode, and fa the fourth follows it, he will deſcend to fa the key note, inſtead of riſing, as he ought to do, to the fourth—and in the other ſyllables he will be liable to the ſame miſtake in a greater or leſs degree.

And what is ſtill worſe, there is no proviſion made for the accidental ſharps or flats, for he at one inſtant muſt ſound ſol a tone above fa, and immediately upon it give a ſound a tone and a half above fa, by ſharping ſol, and ſtill calling it by the ſame name. This is confuſion to the learner, and perplexity to the maſter; and often deſtroys the beauty of the compoſition. It is to remedy thoſe great inconveniencies, that the Britiſh mode is totally rejected, and the above adopted in the Uranian Academy of this city.

† "The diviſion of muſic into equal timed meaſures, anſwers exactly to the diviſion of poetry into feet."

Accent is a certain force of the voice upon particular parts of a meaſure. When the meaſure is naturally ſubdivided into two, four, eight, ſixteen, or thirty-two parts, the time is common; and when the meaſure is naturally ſubdivided into three parts, or three continually biſexed, the time is triple. The three firſt moods of common time, and the triple time moods, have two accents in a meaſure; *i. e.* if a meaſure in common time, be divided into four crotchets, the firſt and third is accented; or if a meaſure, in triple time, be ſubdivided into three equal parts, the firſt and third is accented; the fourth mood of common time, has only one accent in a meaſure; compound time is ſubdivided into ſix equal parts, and has the accent on the firſt and fourth.

The firſt accent in a meaſure is the ſtrongeſt; the ſecond is weak, and in very quick movements, is hardly perceivable; for an example of the ſeveral moods of time, with their proportionate duration, ſee chapter fourth.

We muſt not omit to notice, that the ſame mood does not always expreſs the ſame degree of quickneſs, in different tunes, but is often varied by Italian or other words ſet over or under the mood of time. (See thoſe words at the end of this chapter.)

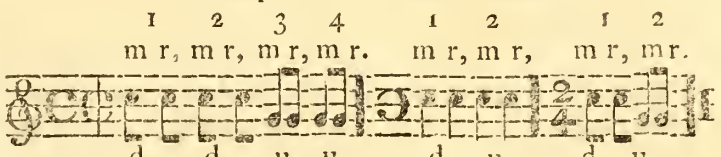
Beating of time, is an artificial method of marking the movement of a muſical air, is performed in various ways, but generally with the hand or foot; in performing *vocal muſic* alone, it is beſt to uſe the motion of the hand only.

Every meaſure begins with a motion of the hand, or foot, downwards, except in very quick inſtrumental muſic, where the motion is down with the beginning of one meaſure, and up with the next, *&c.*

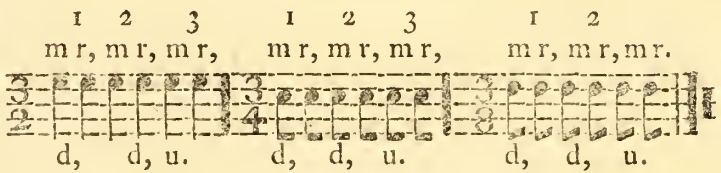
In beating the two firſt moods of common time, let the firſt beat begin with a motion of the hand downwards, reſting the hand upon the end of the fingers, on the thing beat upon; the ſecond beat begins with a motion of the heel of the hand downwards, and reſting in that poſition without raiſing the fingers; for the third beat, the hand may be raiſed to the left ſhoulder; for the fourth, let the hand be brought back to its firſt poſition, and then it will be ready to begin another meaſure—the two firſt beats in triple time may be performed as the two firſt in common time; for the third beat, raiſe the hand to its firſt poſition. For the ſake of uniformity it is beſt for the whole choir to beat with the right hand.

We may conſider the motion and reſting of the hand as dividing the beat equally, in common and triple time; but in compound time the reſting is double of the motion.

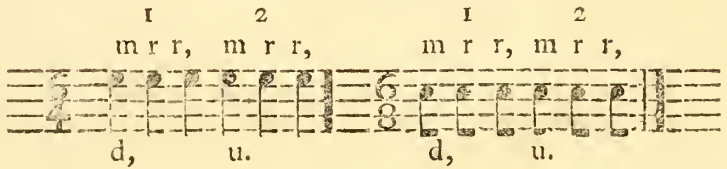
Examples of *Common Time.*



Triple Time.



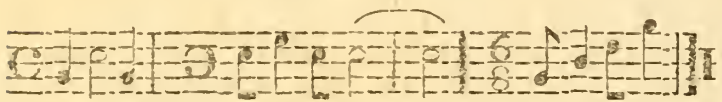
Compound Time.



In the above examples the figures ſhew the number of beats to a meaſure, the letters *m* and *r*, the motion and reſting of each beat, and the letters *d* and *u* ſhow the beat to be down or up *.

Notes of Syncopation are thoſe that are continued through the bar, or out of the common order in the meaſure, and require the accent out of its uſual place.

Examples:



ITALIAN WORDS *frequently uſed in* MUSIC.

The degrees of time are often expreſſed by the words *Adagio*, very ſlow. *Largo*, ſlow. *Andante*, moderately ſlow. *Allegro*, quick. *Preſto*, very quick. *Preſtiſſimo*, moſt quick.

* There ſhould not be the leaſt noiſe in beating of time, or in any other way, during the performance of muſic, as it has a direct tendency to deſtroy the muſical ſounds, and to ſubſtitute confuſion.

Other terms common in uſe are,

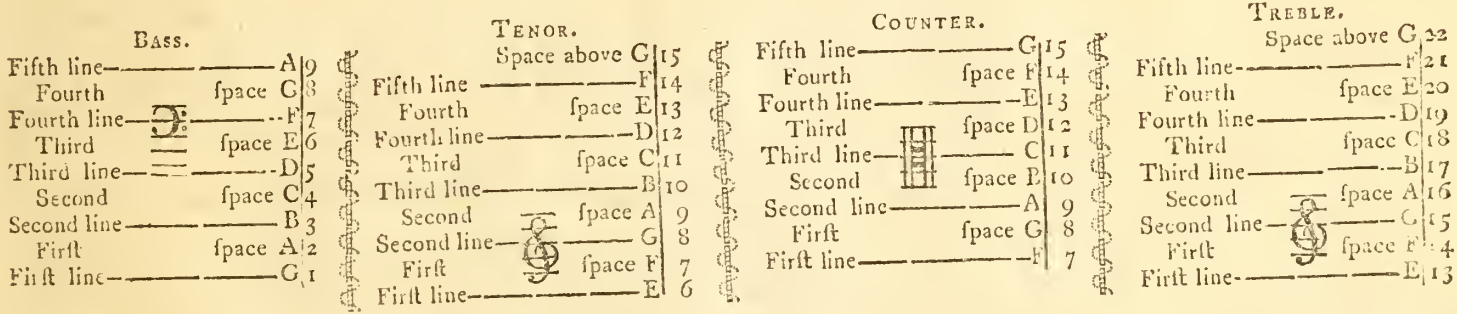
Affetuoſo, tender, affecting.
Bis, twice, *i. e.* repeat the paſſage.
Chorus, full harmony of all the parts.
Creſcendo, increaſing in ſound.
Da Capo, begin again, and end with firſt ſtrain.
Diminuendo, gradually diminiſhing in ſound.
Dolce, ſweet.
Forte, or *F.* loud.
Fortiſſimo, very loud.
Fuge, when the parts ſucceed in imitation of each other.
Piano, or *P.* ſoft oppoſed to *Forte*.
Pianiſſimo, very ſoft.
Recitativo, a ſtile of muſic which reſembles ſpeaking.
Solo, one part only.
Symphony, inſtrumental muſic preceeding or following the vocal.
Tutti, all—ſee *Chorus*.
Verſe, one ſinger to a part.
Vivace, with life.
Volti, turn over.
Volti ſubito, turn over quickly.

CHAPTER IV.

IN muſic there are but ſeven ſounds belonging to any key note. And they are diſtinguiſhed by the ſeven firſt letters of the alphabet, A, B, C, D, E, F, G.

A ſtave is five lines with their ſpaces, whereon muſic is written, to expreſs the gradations of ſound.

EXAMPLES.



In the above examples the figures on the right of each, diſcover the correſponding ſounds of the general ſcale, and likewiſe the pitch of the ſeveral parts together. (See Gamut).

A flat ♭ ſet before a note ſinks it half a tone.

A ſharp ♯ raiſes it half a tone.

A natural ♮ reſtores a note to its primitive ſound.

Order of the ſinging ſyllables, aſcending, is fa, ſo, la, ba, do, na, me, fa. Deſcending, fa, me, na, do, ba, la, ſo, fa.

If no flat or ſharp, is at the beginning of a tune, C is Fa,

If F be ſharp, - G is Fa.
If F and C be ſharp, - D is Fa.
If F C and G be ſharp, - A is Fa.
If F C G and D be ſharp, - E is Fa.

If B be flat, - F is Fa.
If B and E be flat, - - B is Fa.
If B E and A be flat, - E is Fa.
If B E A and D be flat, - A is Fa.

The laſt note of the baſs muſt always be Fa, or Na, if Fa, the tune is in the major mode, if Na, it is in the minor mode.

A Brace, { or ‖, ſhows how many parts are ſung together.

A Ledger——Line is added when a note aſcends or deſcends a line beyond the ſtave.

A Slur ⁀ ſhows how many notes are ſung to one ſyllable.

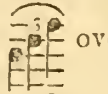
A Single Bar divides the tune agreeably to the meaſure.

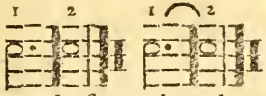
A Double Bar ſhews the end of a ſtrain.

A Dot . at the right hand of a note, makes it one half longer.

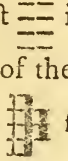
A Staccato ſhows that the note thus marked muſt be ſung in a very diſtinct manner.

A Repeat :S: or ſhows that the tune is to be ſung twice from the note over, or before, which it is placed to the next double bar or cloſe.

A figure three  over or under any three notes of the ſame kind, ſhows that they muſt be performed in the time of two without a figure.

The figures one two  at the end of a ſtrain, that is repeated, ſhow that the note under one, is to be ſung before the repeat, and that under two, after, omitting the note under one, but if tied with a ſlur, both muſt be ſung in the repetition.

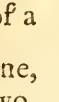
A Direct is ſet at the end of a ſtave, to ſhew the place of the firſt note upon the following ſtave.

A Cloſe  ſhows the end of a tune.

Moods of Common Time.

Firſt Mood, is expreſſed by a plain , has a ſemibreve or its quantity, in a meaſure; ſung in the time of four ſeconds, or while we may leiſurely count, one, two, three, four; four beats in a bar, two down, and two up.

Second Mood, is expreſſed by a with a ſtroke thro' it, has the ſame meaſure, ſung in the time of three ſeconds, four beats in a bar, two down and two up.

Third Mood, is expreſſed by a  inverted, has the ſame meaſure, ſung in the time of two ſeconds, two beats in a bar, one down, and one up.

Fourth Mood, is expreſſed by the figures two four, has a minim for its meaſure, ſung in the time of one ſecond, two beats in a bar, one down and one up.

Moods of Triple Time.

Firſt Mood, is expreſſed by the figures three and two, has three minims in a meaſure, ſung in the time of three ſeconds, three beats in a bar, two down one up.

Second Mood, is expreſſed by the figures three and four, has three crotchets in a meaſure, ſung in half the time of the firſt mood, three beats in a bar, two down, and one up.

Third Mood, is expreſſed by the figures $\frac{3}{8}$ three and eight, has three quavers in a meaſure, ſung in half the time of the ſecond mood, three beats in a bar, two down and one up.

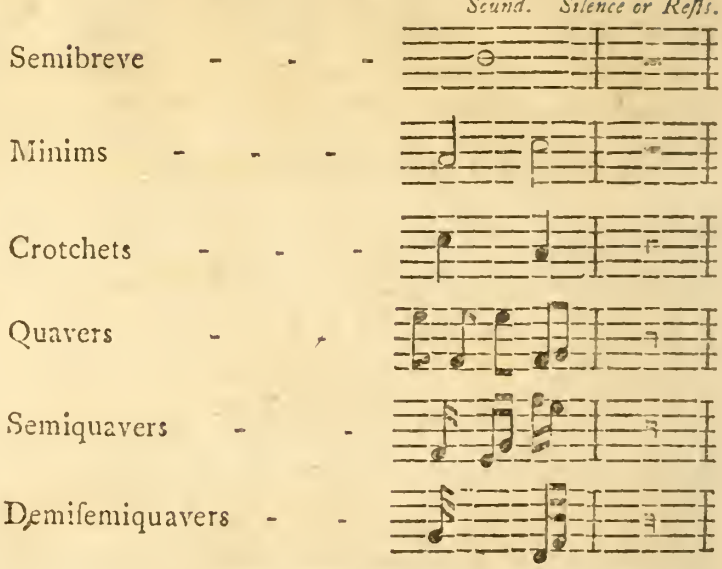
Moods of Compound Time.

Firſt Mood, is expreſſed by the figure $\frac{6}{4}$ ſix and four, has ſix crotchets in a meaſure, ſung in the time of two ſeconds, two beats in a bar, one down and one up.

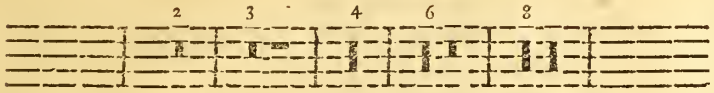
Second Mood, is expreſſed by the figures $\frac{6}{8}$ ſix and eight, has ſix quavers in a meaſure, ſung in the time of one ſecond, two beats in a bar, one down and one up.

In the moods of time that are expreſſed by figures, we may obſerve that the under figure ſhows into how many parts the ſemibreve is divided, and the upper figure how many of the ſame parts fill a meaſure.

Marks of SOUND *or* SILENCE.



RESTS *of ſeveral* BARS.

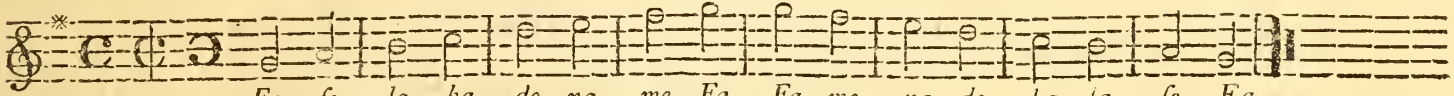


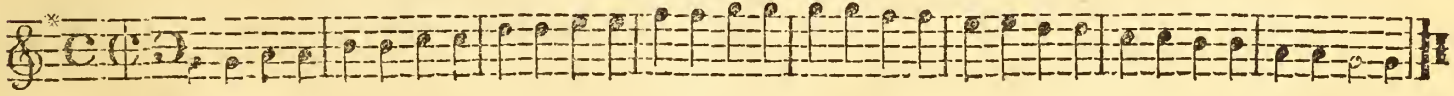
A ſemibreve reſt fills a meaſure in all moods of time; the other reſts are equal in time to the notes after which they are called.

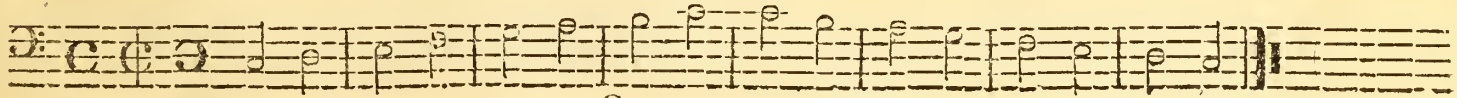
One ſemibreve is equal, in duration, to two minims, or four crotchets, or eight quavers, or ſixteen ſemiquavers, or thirty-two demiſemiquavers.

Leſſons for Tuning the Voice.

I.



II.

III.



Hymn for Middletown, (p. 41).

2. Him, though higheſt heav'n receives,
Still he loves the earth he leaves;
Though returning to his throne,
Still he calls mankind his own:
Still for us he intercedes,
Prevalent his death he pleads;
Next himſelf prepares our place,
Harbinger of human race.

3. Maſter (may we ever ſay)
Taken from our head to-day;
See thy faithful ſervants, ſee,
Ever gazing up to thee!
Grant, though parted from our ſight,
High above yon azure height,
Grant our hearts may thither riſe,
Following thee beyond the ſkies.

4. Ever upward let us move,
Wafted on the wings of love;
Looking when our Lord ſhall come,
Longing, gaſping after home:
There we ſhall with thee remain,
Partners of thine endleſs reign;
There thy face unclouded ſee,
Find our heav'n of heav'ns in thee.

Hymn for 149. (p. 44).

2. Let praiſe to the God who made us aſcend;
Let each grateful heart exult in its King;
For God whom we worſhip our ſongs will attend,
And view with complacence the off'ring we bring.

3. Be joyful, ye ſaints, ſuſtain'd by his might,
And let your glad ſongs awake with each morn;
For thoſe who obey him are ſtill his delight;
His hand with ſalvation the meek ſhall adorn.

4. Then praiſe ye the Lord, prepare a new ſong,
And let all his ſaints in the full concert join;
With voices united the anthem prolong,
And ſhew forth his honours in muſic divine.

Hymn for Sophronia. (p. 53).

2. Deep from my ſoul, mark how the ſobs ariſe,
Hear the long groans that waſte my breath,
And read the mighty ſorrow in my eyes,
Lovely Sophronia ſleeps in death.

3. I was all love, and ſhe was all delight,
Let me run back to ſeaſons paſt;
Ah! flow'ry days when ſhe charm'd my ſight,
But roſes will not always laſt.

4. Grace is a ſacred plant of heav'nly birth;
The ſeed deſcending from above,
Roots in a ſoil refin'd, grows high on earth,
And blooms with life, and joy, and love.

5. Not the gay ſplendors of a flatt'ring court,
Could tempt her to appear and ſhine:
Her ſolemn airs forbid the world's reſort;
But I was bleſt, and ſhe was mine.

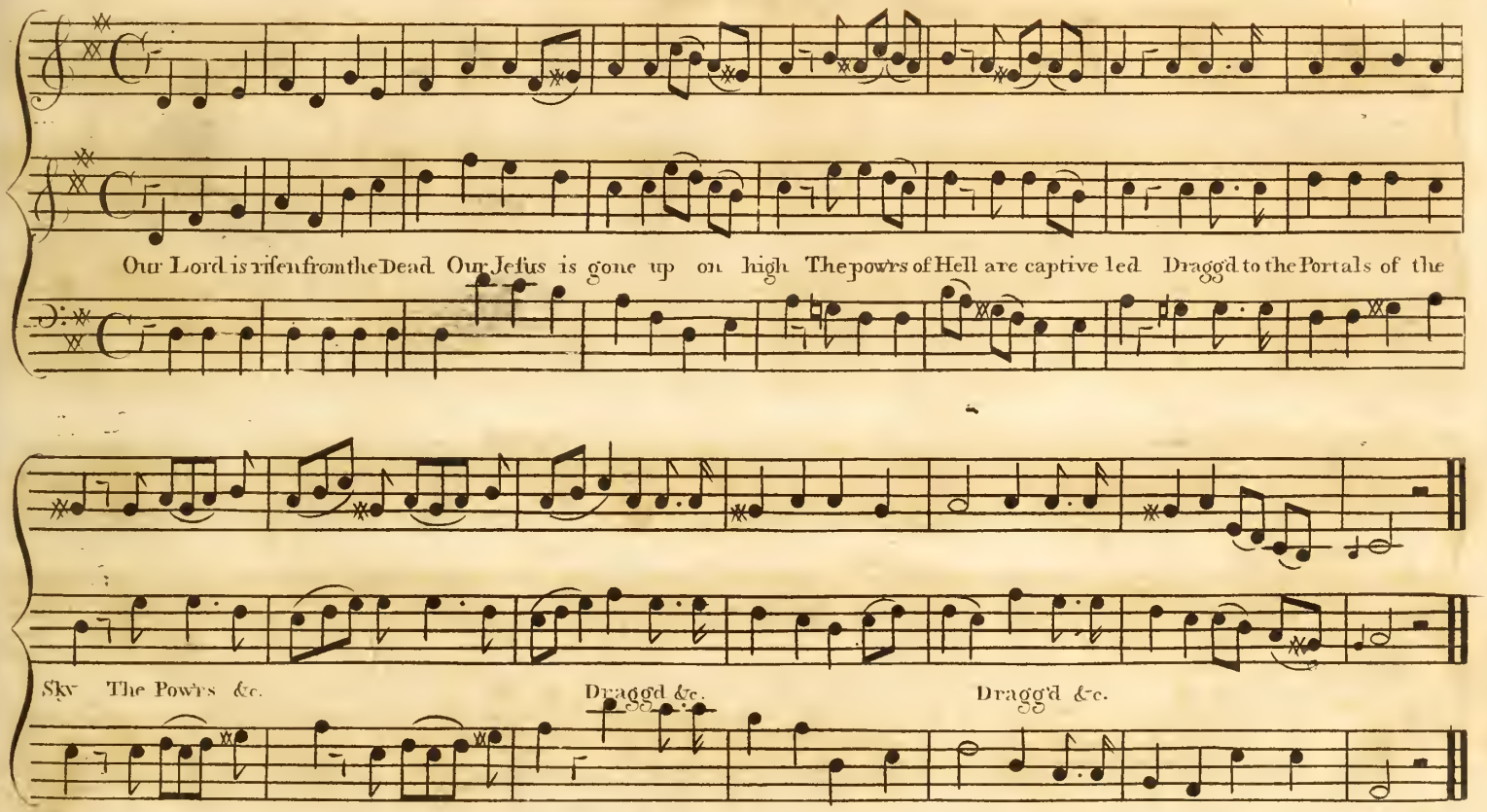
6. She was my guide, my friend, my earthly all;
Love grew with ev'ry waning moon;
Had Heav'n a length of years delay'd its call,
Still I had thought it called too ſoon.

7. But peace, my ſorrows! nor with murmuring voice,
Dare to accuſe Heav'n's high decree:
She was firſt ripe for everlaſting joys;
Sophron, ſhe waits above for thee.

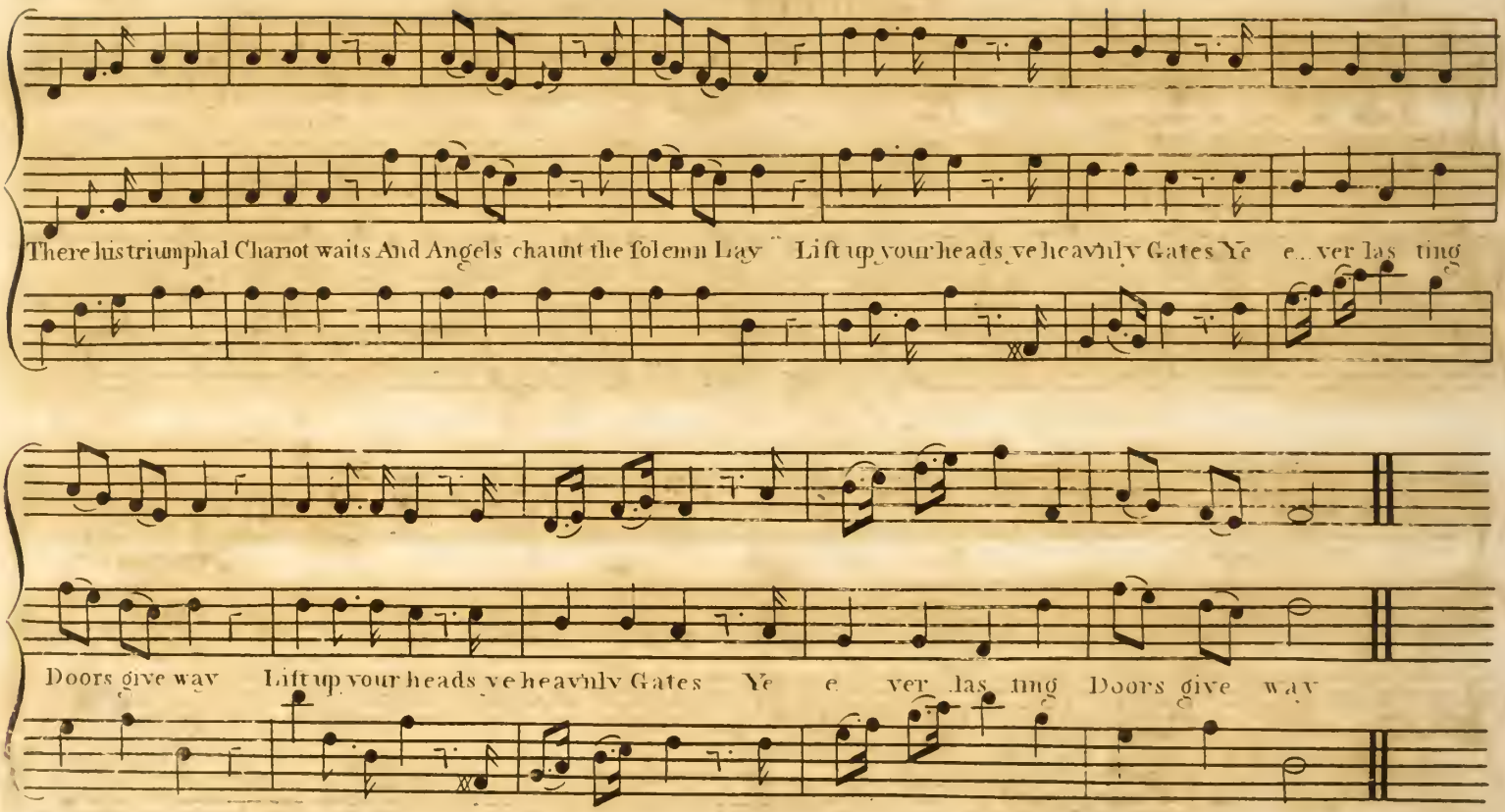
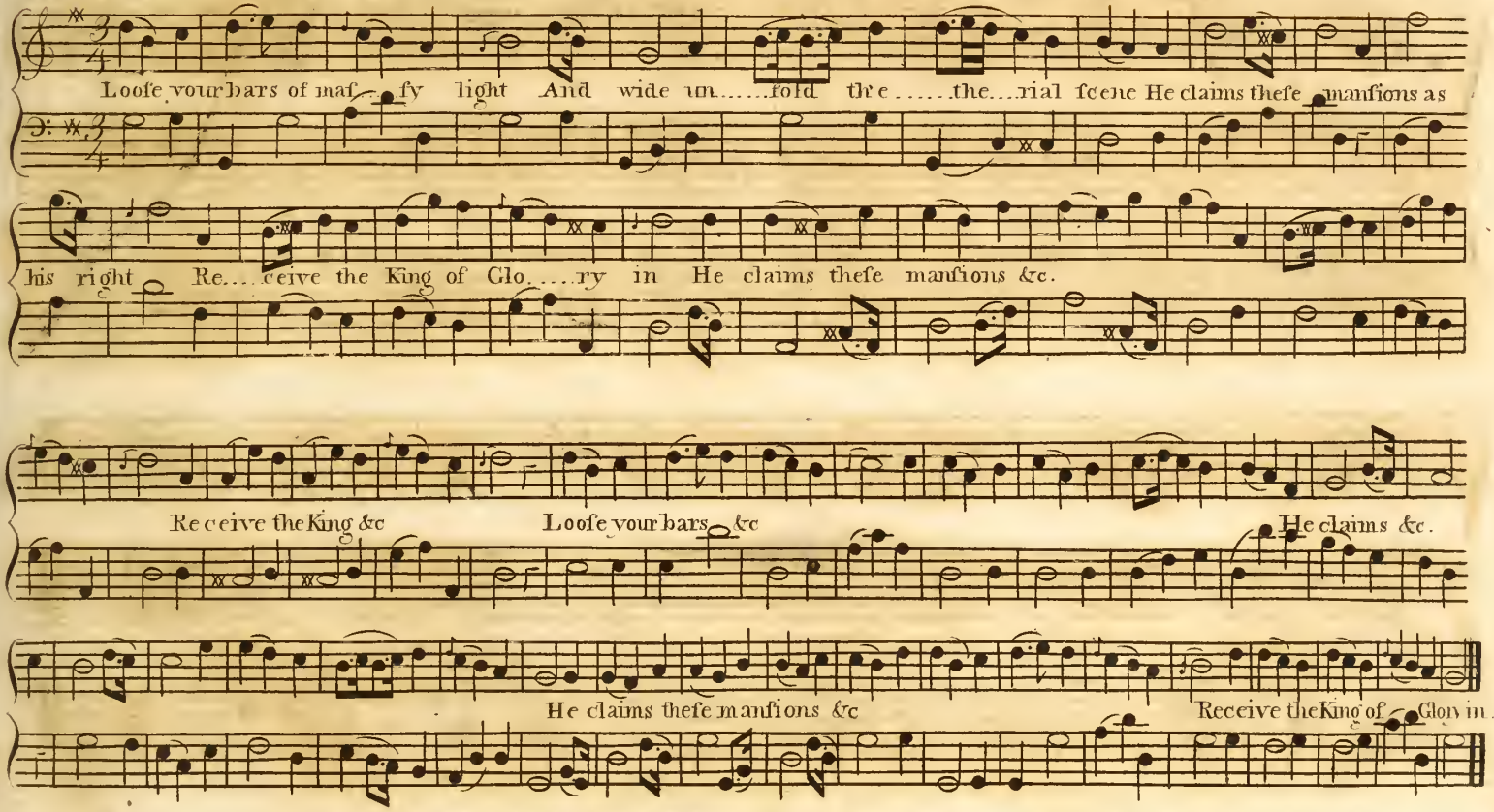
AMHERST, - - 21
Angels Hymn, - 19
Aylesbury, - - - 8
Bangor, - - 19
Bath, - - - 7
Bedford, - - - 13
Bridgwater, - - 4
Briſtol, - - - 39
Brookfield, - - - 6
Brunſwick, - - - 6
Carliſle, - - - - 16
Coleſhill, - - 5
Dalſton, - - - 25
Funeral thought, - - 5
Greenfield, - - 26
Greenwich, - - 27
Hartford, - - - 30
Iſle of Wight - - 14
Landaff, - - - 49
Leeds, - - - 56
Lenox, - - 32
Litchfield, - - 50
Little Marlborough - - 2
Majeſty, - - - 42
Maryland, - - 22
Mear, - - - 15
Middletown, - - 41
Montague, - - - 31
Morning Hymn, - - 14
Newbury, - - - 43
New-Jerſey, - - - 15
Norwich, - - - 29
Ocean, - - - - 20
Old Hundred, - - 4
Pſalm 34th, - - - 1
—— 46th, - - - 24
—— 136th, - - - 40
—— 149th, - - - 44
Plymouth, - - - 13
Putney, - - - 53
Rainbow, - - - 12
Rocheſter, - - 7
Sherburne, - - - 23
Sophronia, - - 53
Stafford, - - - 40
Standiſh, - - - 3
St. Humphrey's, - - 40
St. Martin's, - - - 14
St. Thomas's, - - - 2
Suffield, - - - 3
Virginia, - - 9
Wantage, - - - 9
Waſhington, - - - 10
Wells, - - - 8
Worceſter, - - - 28
Worthington, - - 11

Anthems.

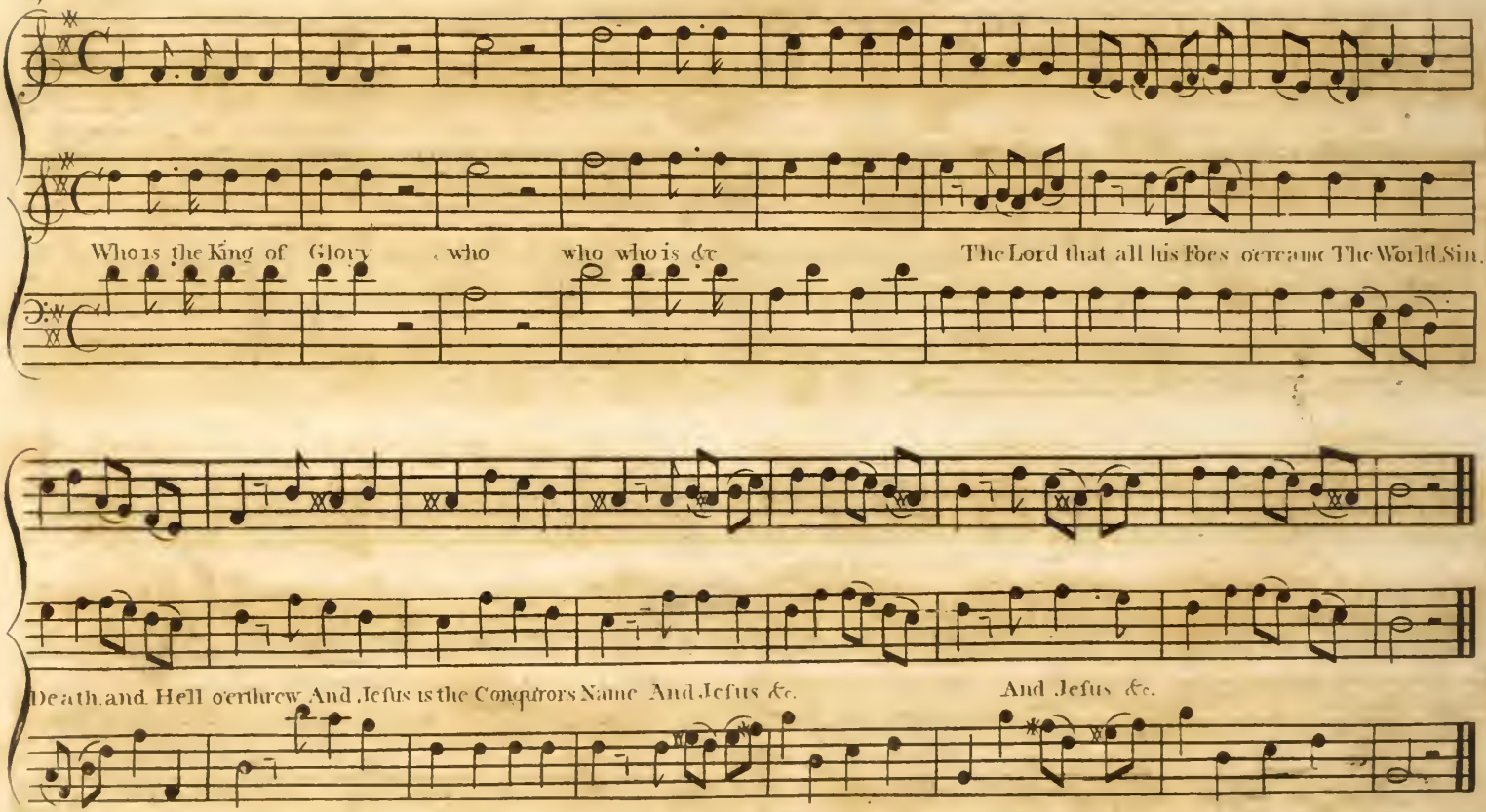
Behold I bring you glad tidings, 45
Before Jehovah's awful throne, 54
If the Lord himſelf, 17
Lift up your eyes he ſons of light, 51
The Roſe of Sharon, 33

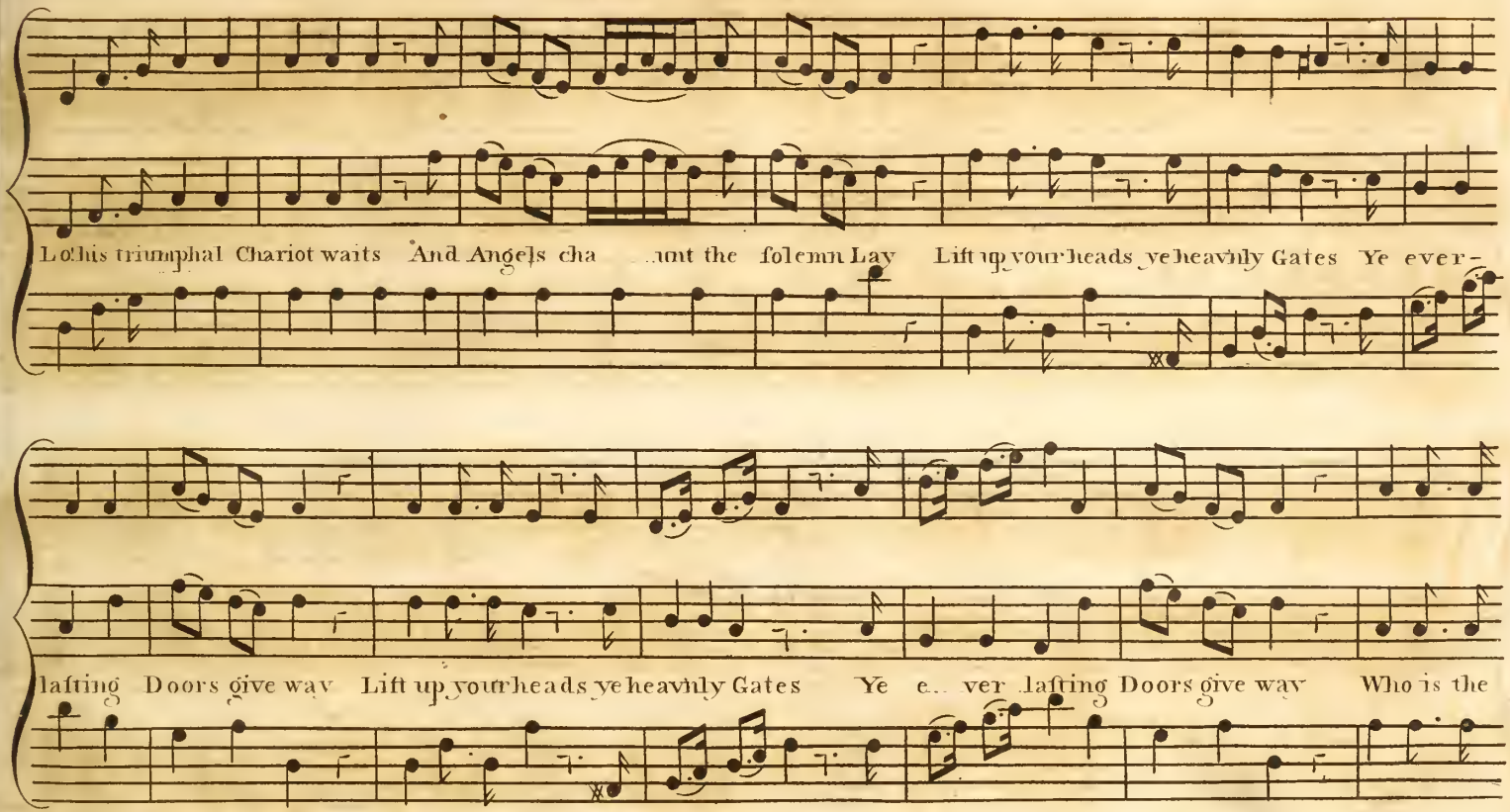

Our Lord is risen from the Dead Our Jesus is gone up on high The powrs of Hell are captive led Dragg'd to the Portals of the
Sky The Powrs &c.
Dragg'd &c.
Dragg'd &c.

Continued.

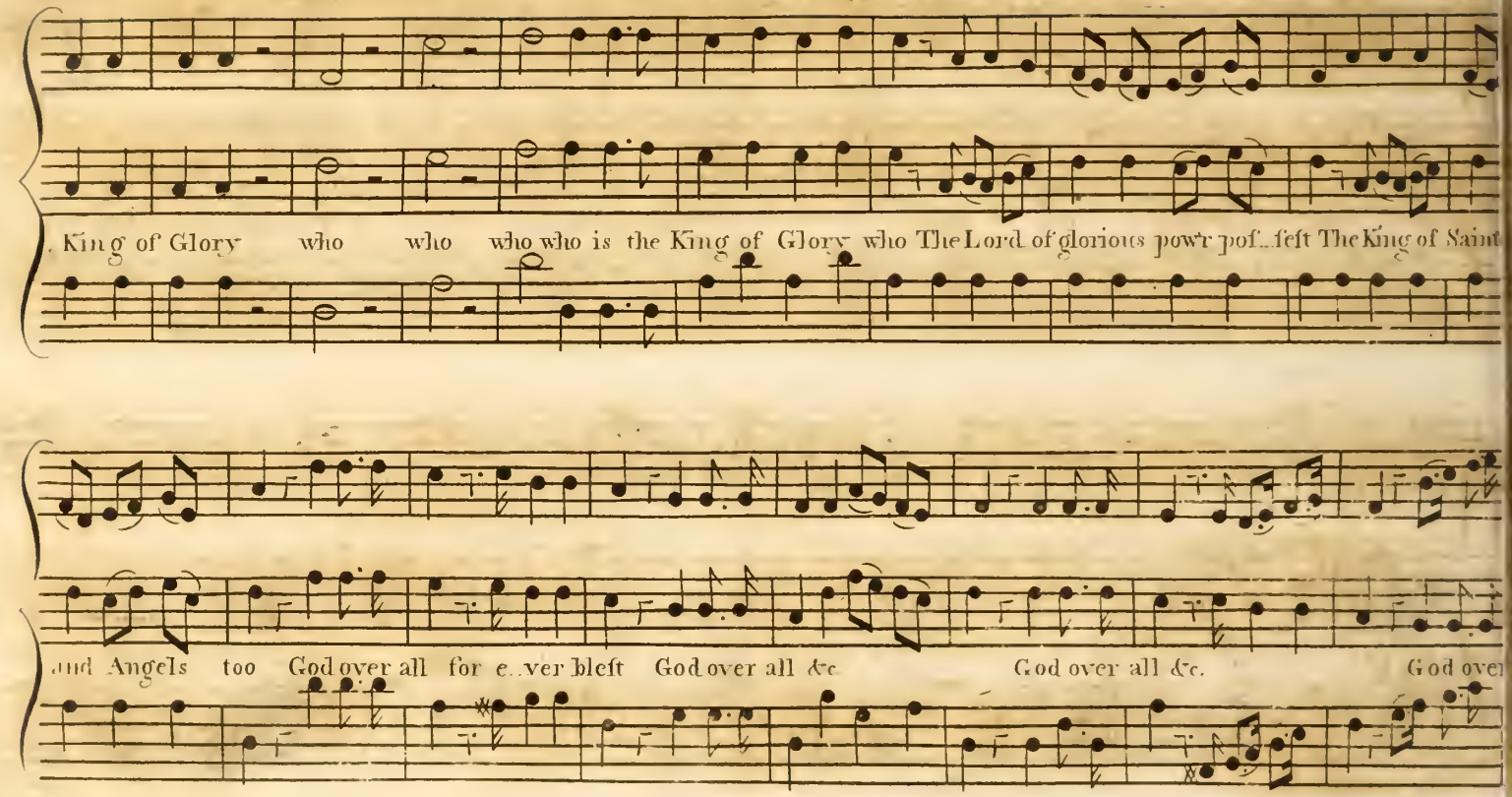

There his triumphal Chariot waits And Angels chaunt the solemn Lay Lift up your heads ye heavnly Gates Ye e.. ver las ting
Doors give way Lift up your heads ye heavnly Gates Ye e ver las ting Doors give way

Loose your bars of maf fy light And wide un.....fold the e.....the...rial scene He claims these manfions as
his right Re....ceive the King of Glo.....ry in He claims these manfions &c.
Receive the King &c
Loose your bars &c
He claims &c.
He claims these manfions &c
Receive the King of Glo ry in

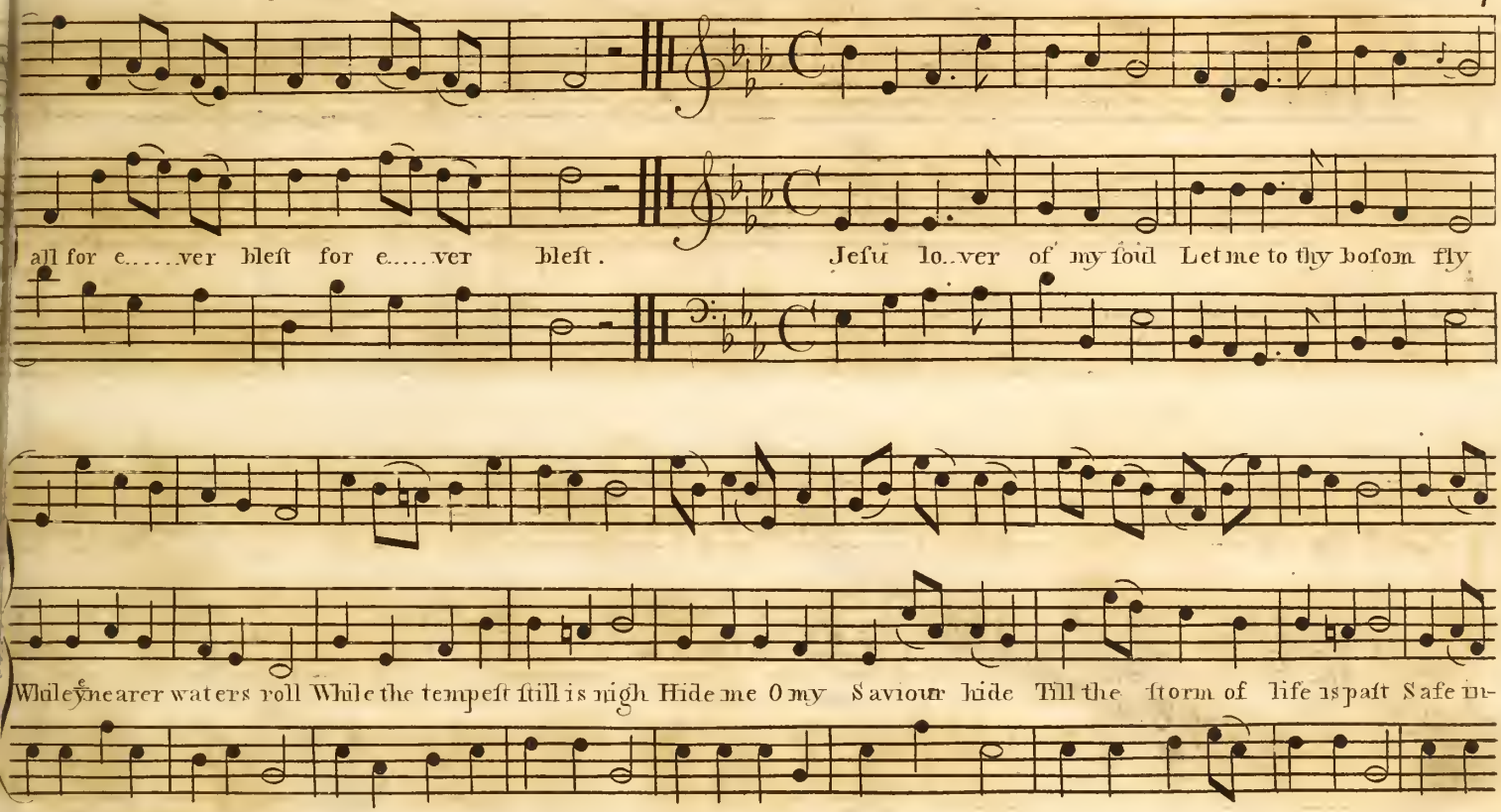
For.

Continued.

Who is the King of Glory who who who is &c
The Lord that all his Foes o'ercame The World Sin
Death and Hell o'erthrew And Jesus is the Conquerors Name And Jesus &c.
And Jesus &c.

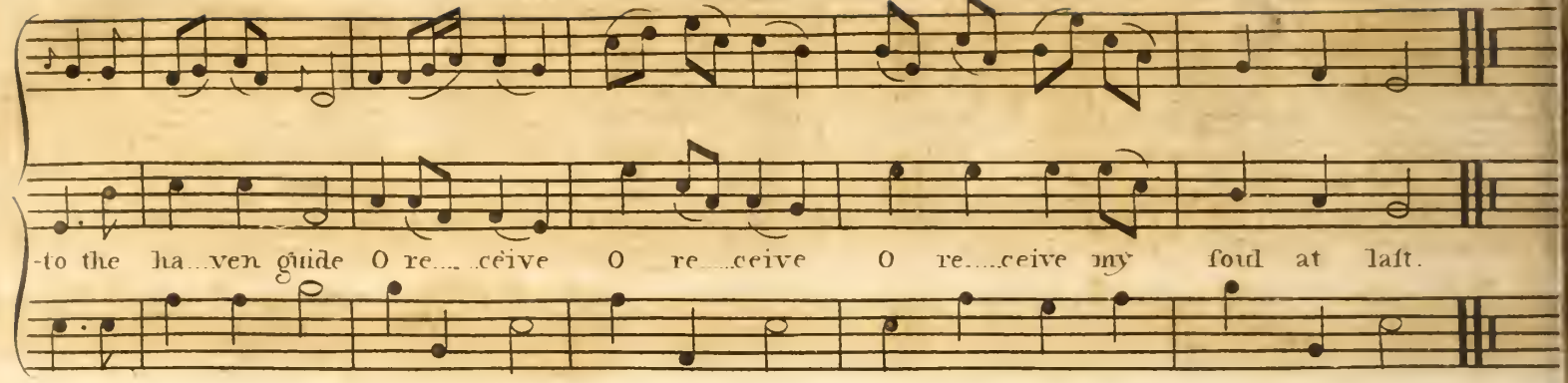

Lo! his triumphal Chariot waits And Angels cha ..unt the solemn Lay Lift up your heads ye heavnly Gates Ye ever-
lasting Doors give way Lift up your heads ye heavnly Gates Ye e... ver lasting Doors give way Who is the

Continued.

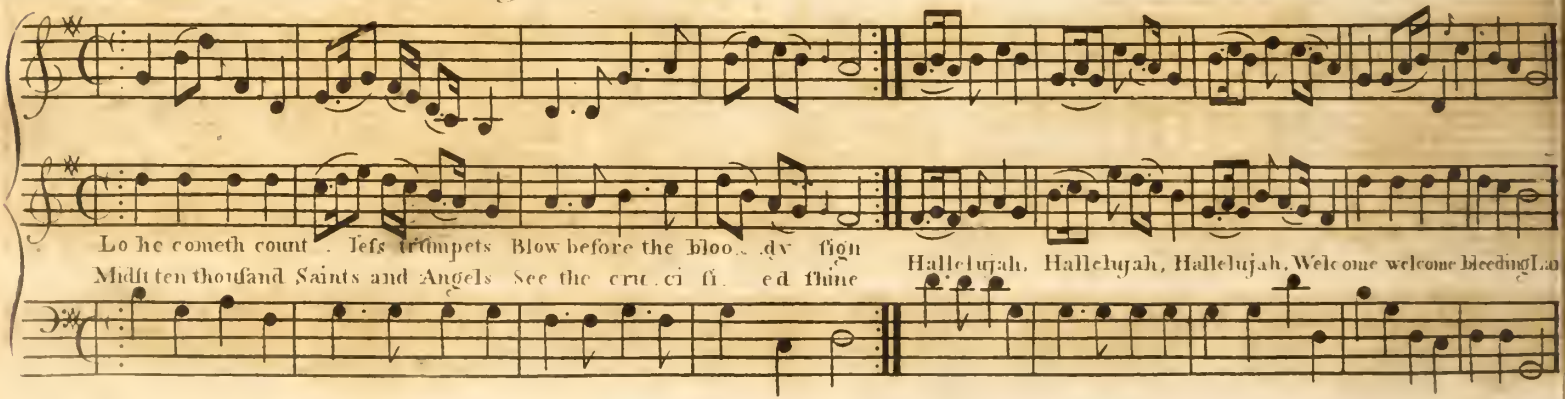
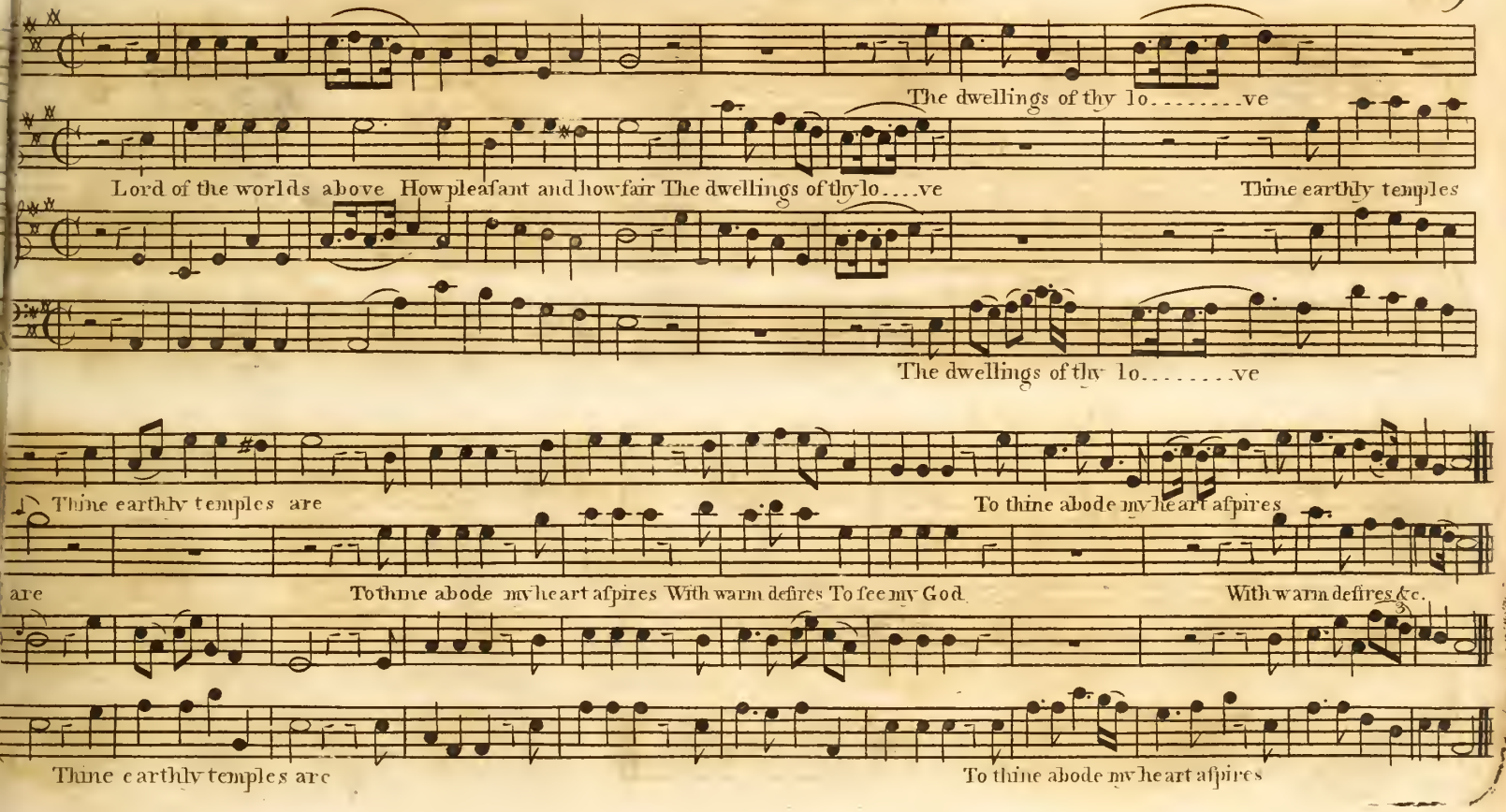

King of Glory who who who who is the King of Glory who The Lord of glorious powr pof..fest The King of Saint
and Angels too God over all for e..ver bleſt God over all &c God over all &c. God over

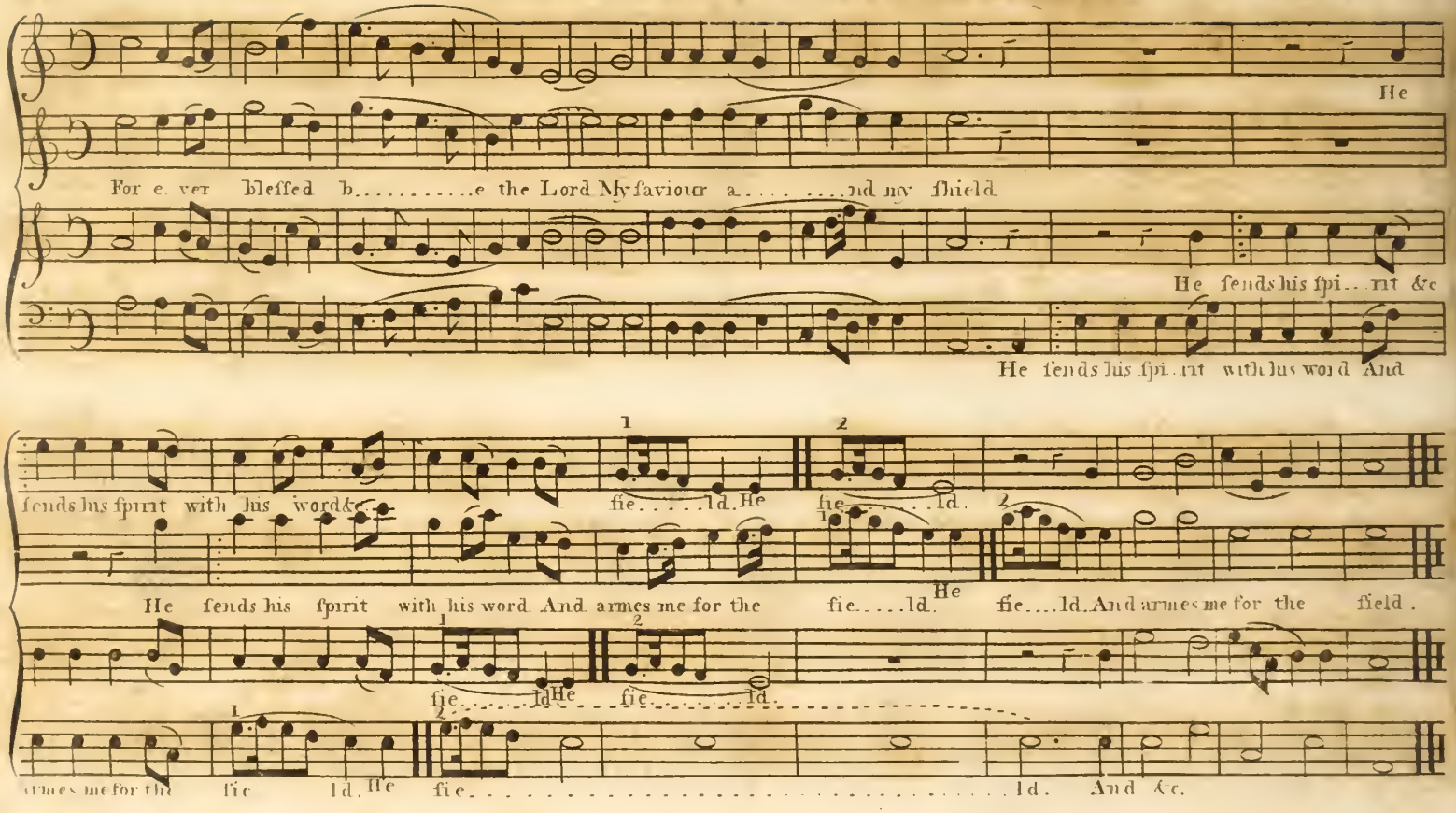
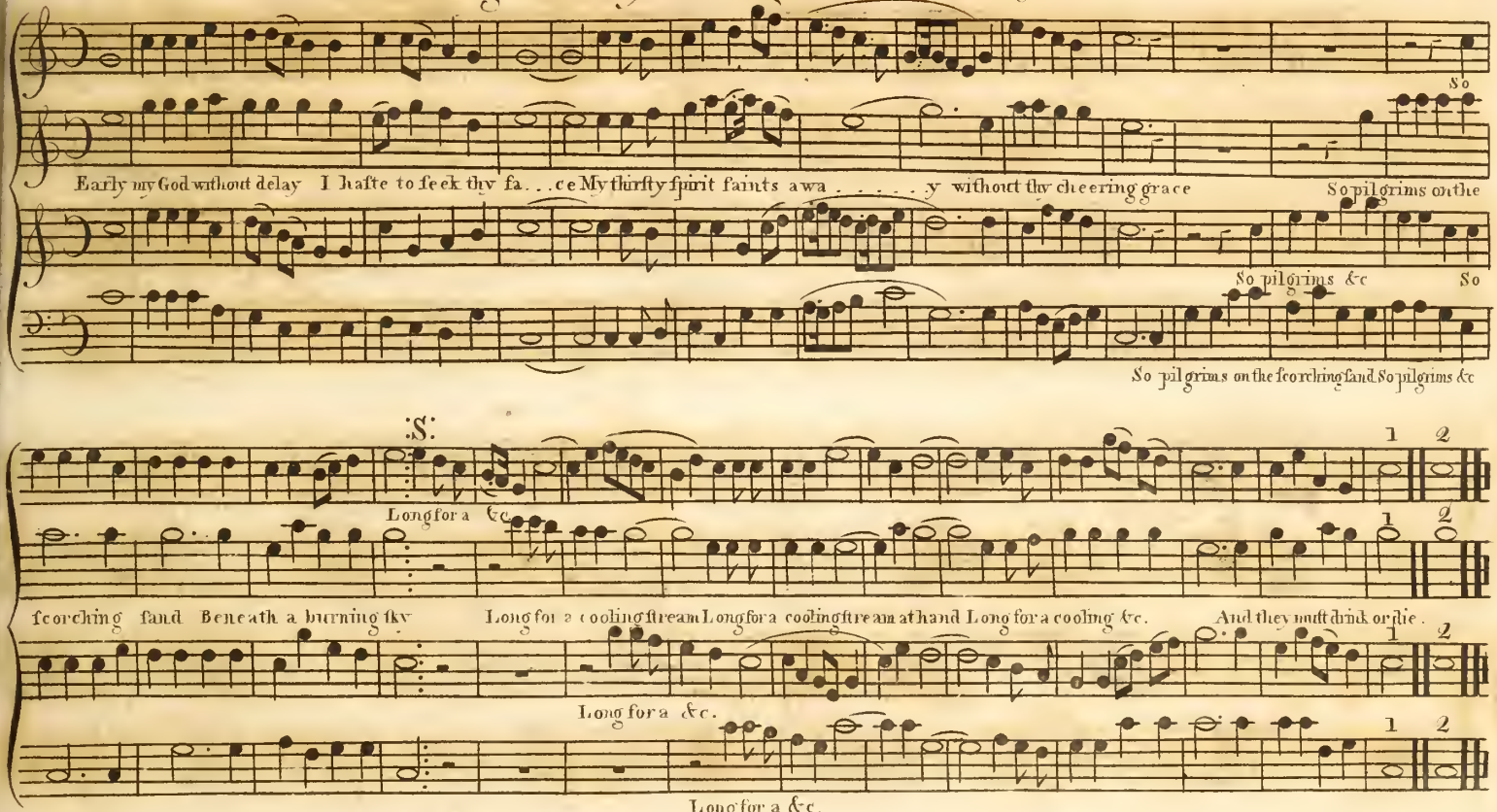

all for e.....ver bleſt for e.....ver bleſt. Jeſu lo..ver of my ſoul Let me to thy boſom fly
While nearer waters roll While the tempeſt ſtill is nigh Hide me O my Saviour hide Till the ſtorm of life is paſt Safe in-

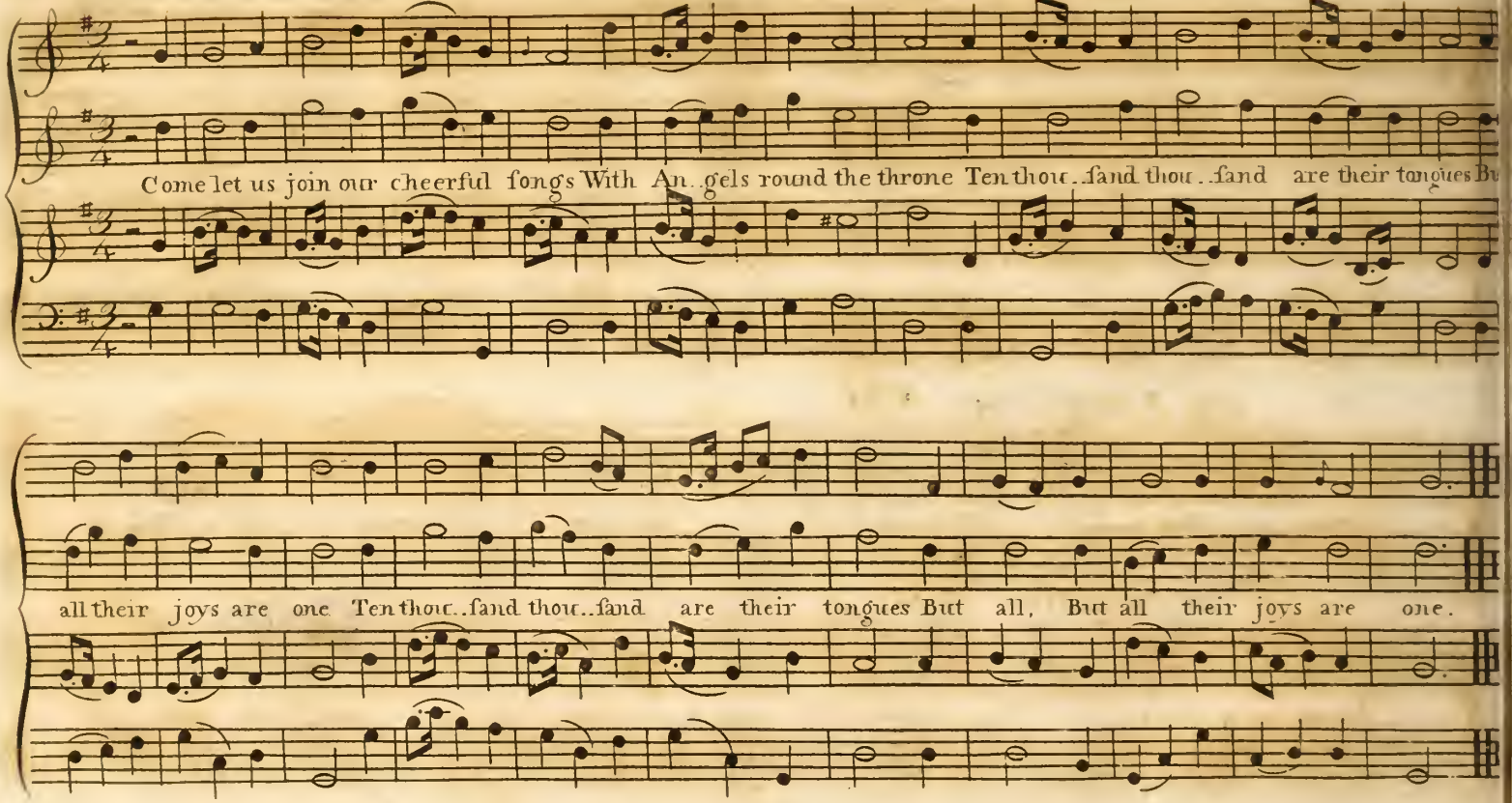
Continued.



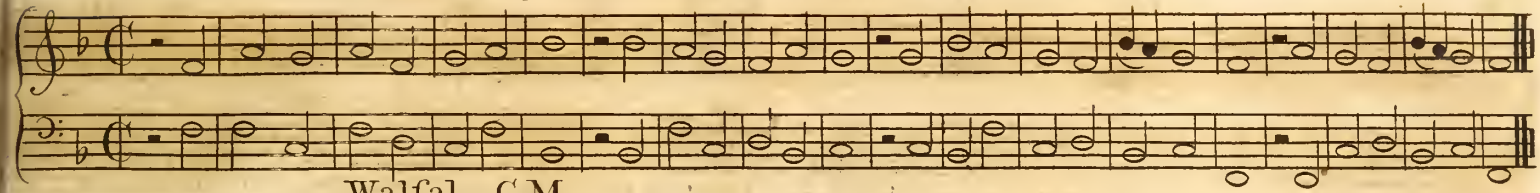
Helmſley.

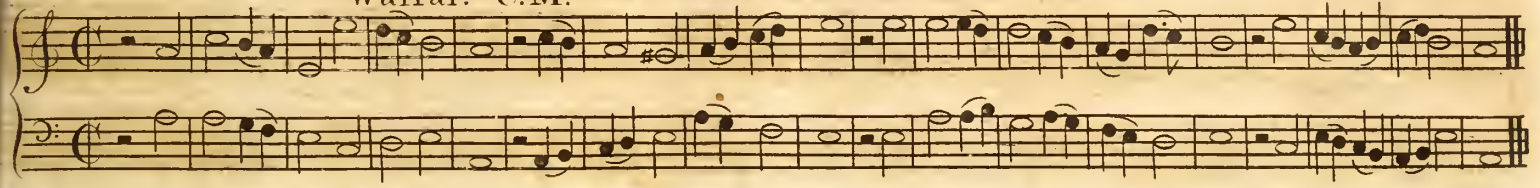

Lo he cometh count. Iefs trumpets Blow before the bloo..dy ſign
Midſt ten thouſand Saints and Angels See the cruci fi. ed ſhine
Hallelujah, Hallelujah, Hallelujah, Welcome welcome Bleeding Lo

The dwellings of thy lo.....ve
Lord of the worlds above How pleasant and how fair The dwellings of thy lo....ve
Thine earthly temples
The dwellings of thy lo.....ve
Thine earthly temples are
To thine abode my heart aspires
are
To thine abode my heart aspires With warm desires To see my God
With warm desires &c.
Thine earthly temples are
To thine abode my heart aspires

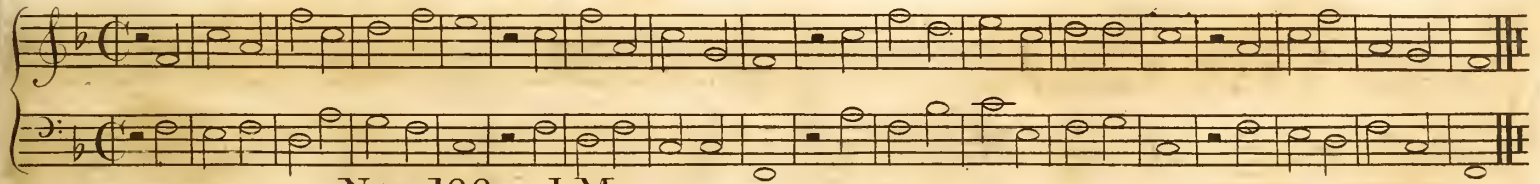
Trumbull. C.M. Bentham.

He
For ever bleſſed be the Lord My ſaviour and my ſhield
He ſends his ſpirit &c
He ſends his ſpirit with his word And
ſends his ſpirit with his word &c
fie ld. He
fie ld.
He ſends his ſpirit with his word And armes me for the
fie ld. He
fie ld. And armes me for the ſield.
fie ld. He
fie ld.
armes me for the
fie ld. He
fie ld. And &c.

So
Early my God without delay I haste to seek thy fa . . . ce My thirsty spirit faints awa . . . . . y without thy cheering grace So pilgrims on the
So pilgrims &c So
So pilgrims on the scorching sand So pilgrims &c
:S:
1 2
Long for a &c.
scorching sand Beneath a burning sky Long for a cooling stream Long for a cooling stream at hand Long for a cooling &c. And they must drink or die.
Long for a &c.
Long for a &c.

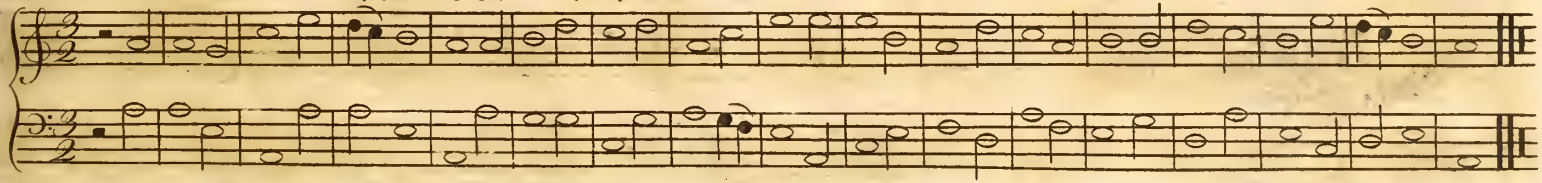
Weston Favel. C.M.

Come let us join our cheerful songs With An..gels round the throne Ten thou..sand thou..sand are their tongues
all their joys are one Ten thou..sand thou..sand are their tongues But all, But all their joys are one.

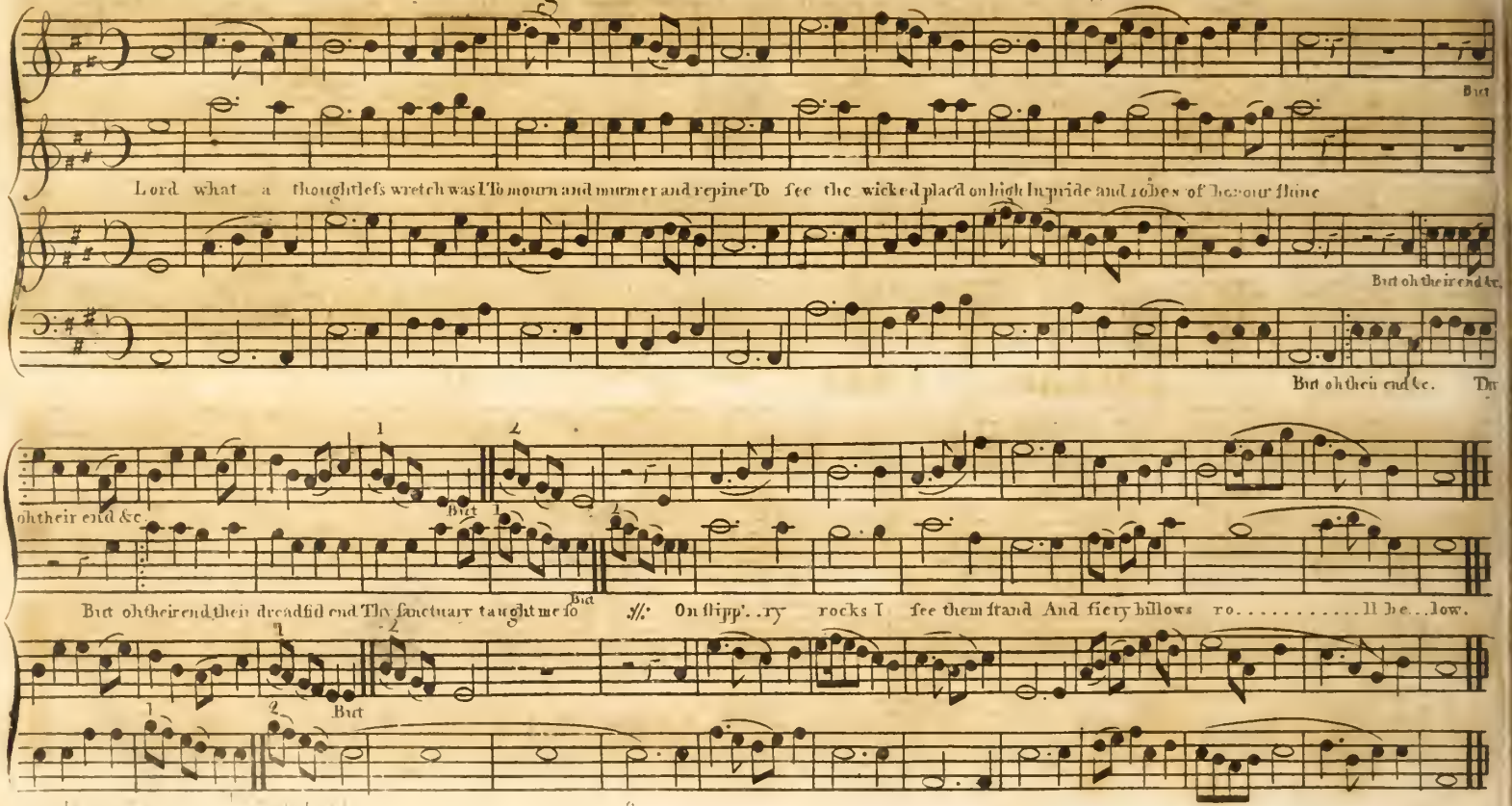
Canterbury. C.M.



Walfal. C.M.

London New. C.M.



New 100. L.M.

Huntington. L.M.

Morgan.

But
Lord what a thoughtless wretch was I To mourn and murmer and repine To see the wicked plac'd on high In pride and robes of honour shine
But oh their end &c.
But oh their end &c. Tho
oh their end &c.
But
But oh their end their dreadful end Thy sanctuary taught me so
But
On slipp'..ry rocks I see them stand And fiery billows ro.....ll be...low.
But

Amanda. L.M.

Morgan.

:S:

Death like an overflowing stream Sweeps us a way our life's a dream An empty tale a mor. ning flow'r Cut down and wi ther'd in an hour.

Albany. S.M.

Edson.

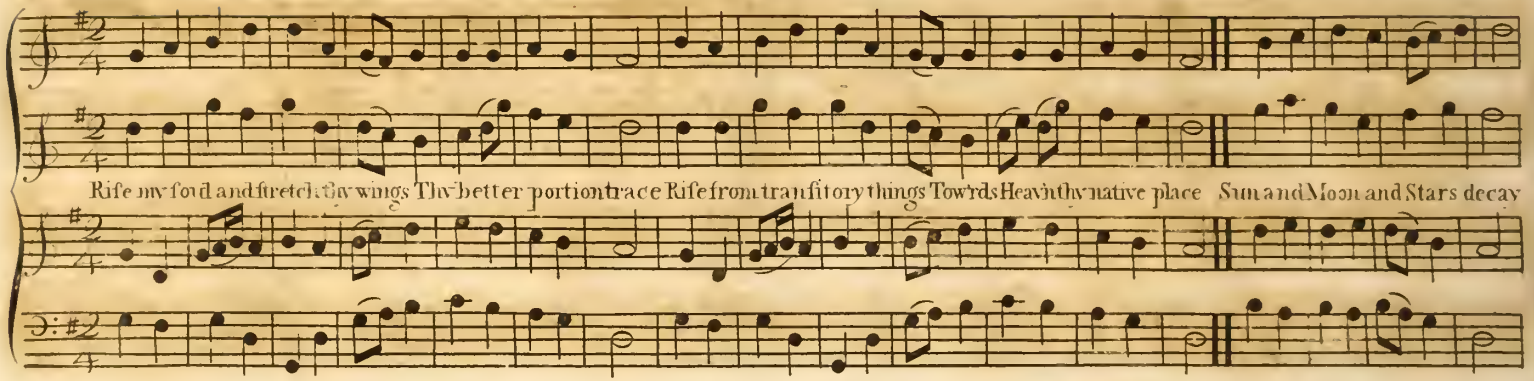
His beams thro' all the nations run And &c.

Behold the morning sun Begins his glorious way

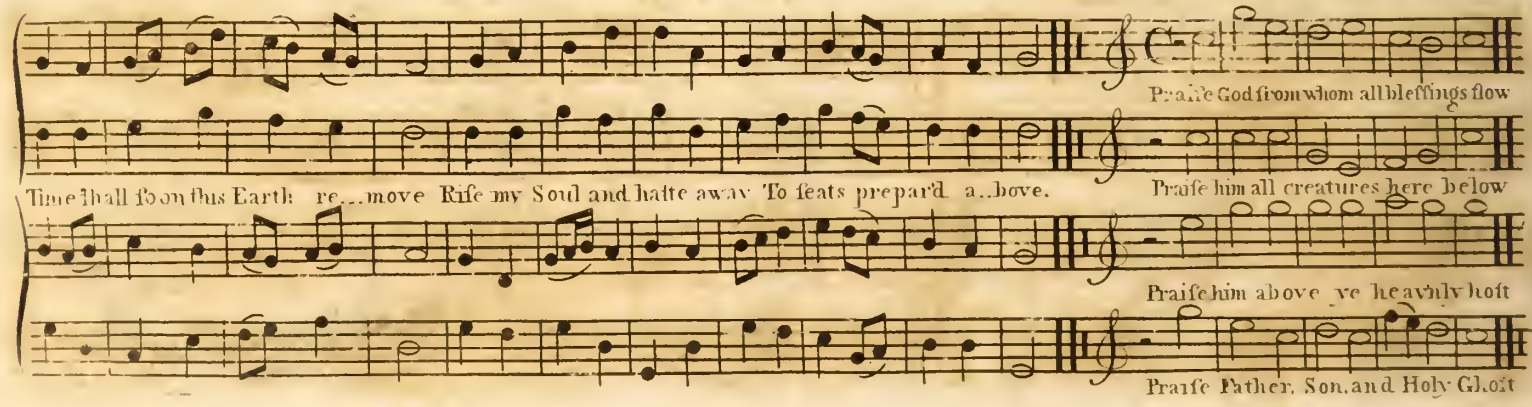
His beams thro' all the nations run And life and light convey And life and light con...vey.

His beams thro' all &c. His beams thro' all &c.

His beams thro' all &c. His beams &c. And life and light convey And &c.

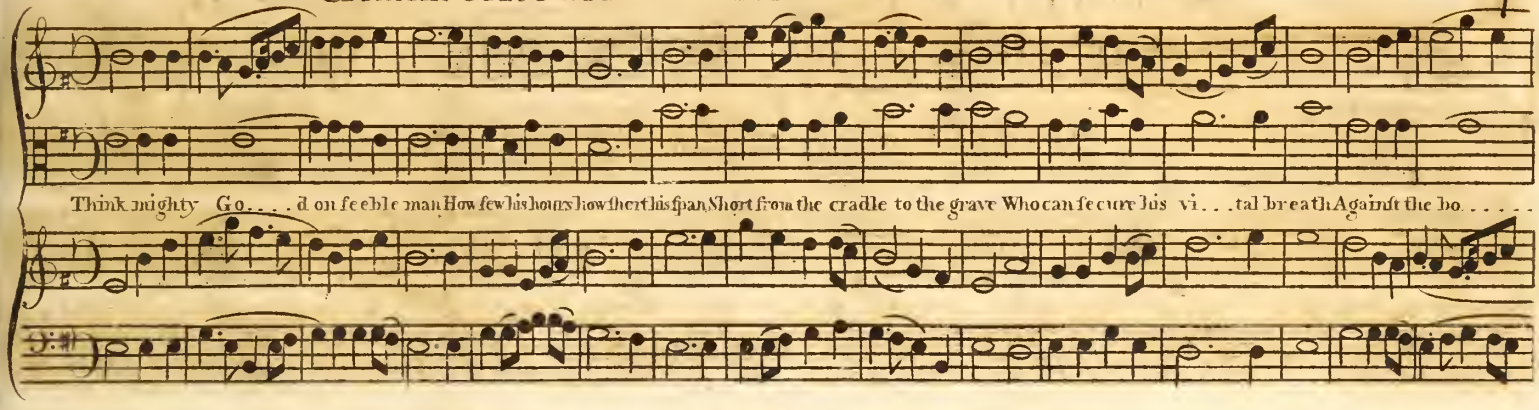

Rise my soul and stretch thy wings Thy better portion trace Rise from transitory things Towrds Heav'n thy native place Sun and Moon and Stars decay

A CANON of Four in One

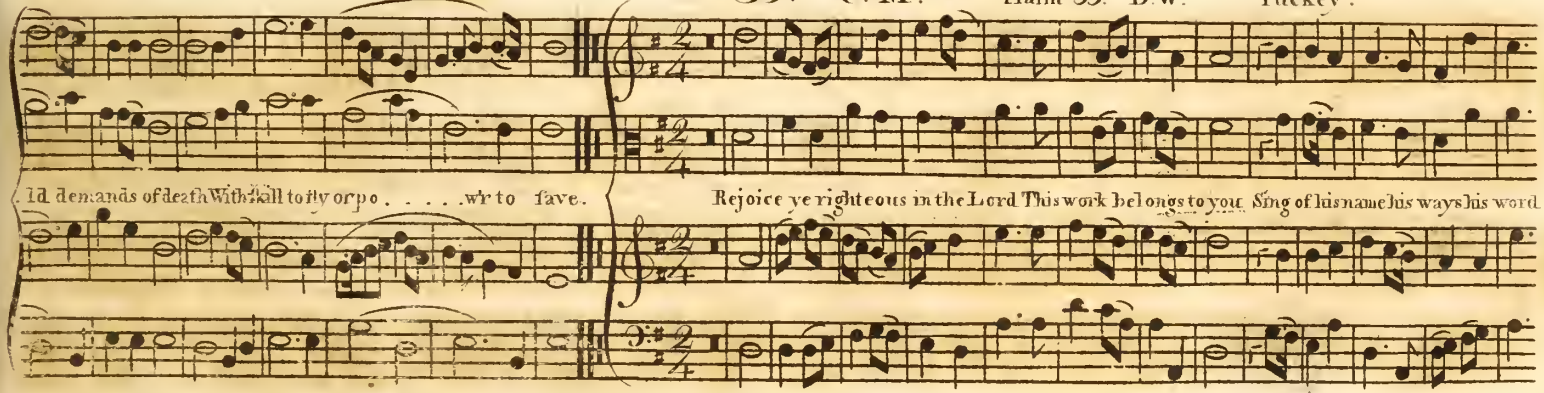

Praise God from whom all blessings flow
Time shall soon this Earth re...move Rise my Soul and haste away To seats prepar'd a..bove.
Praise him all creatures here below
Praise him above ye heavnly host
Praise Father, Son, and Holy Ghost

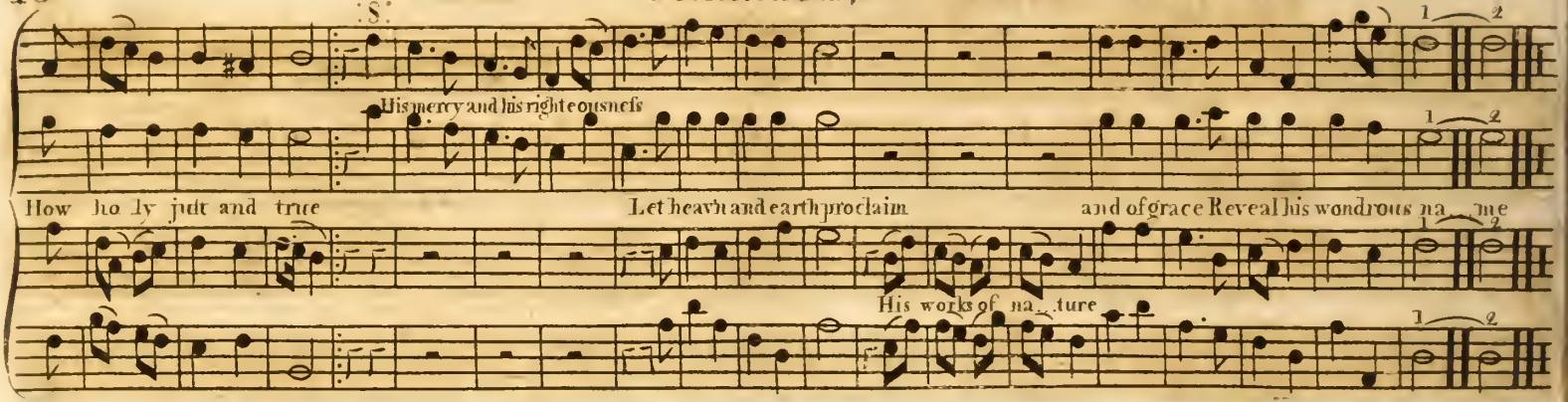
Chamberstown. P.M.

Cornwell.

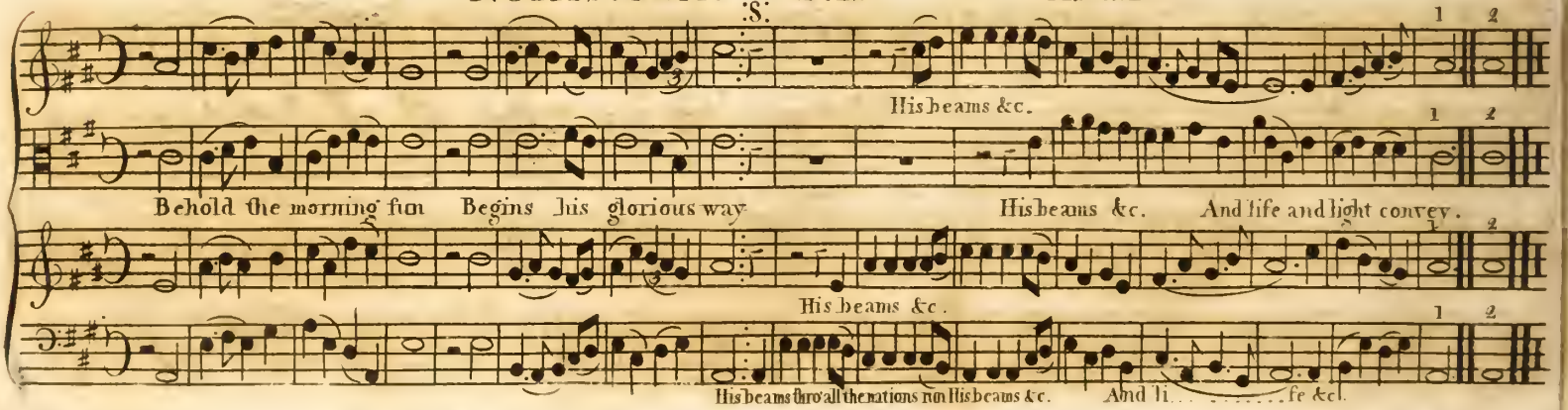
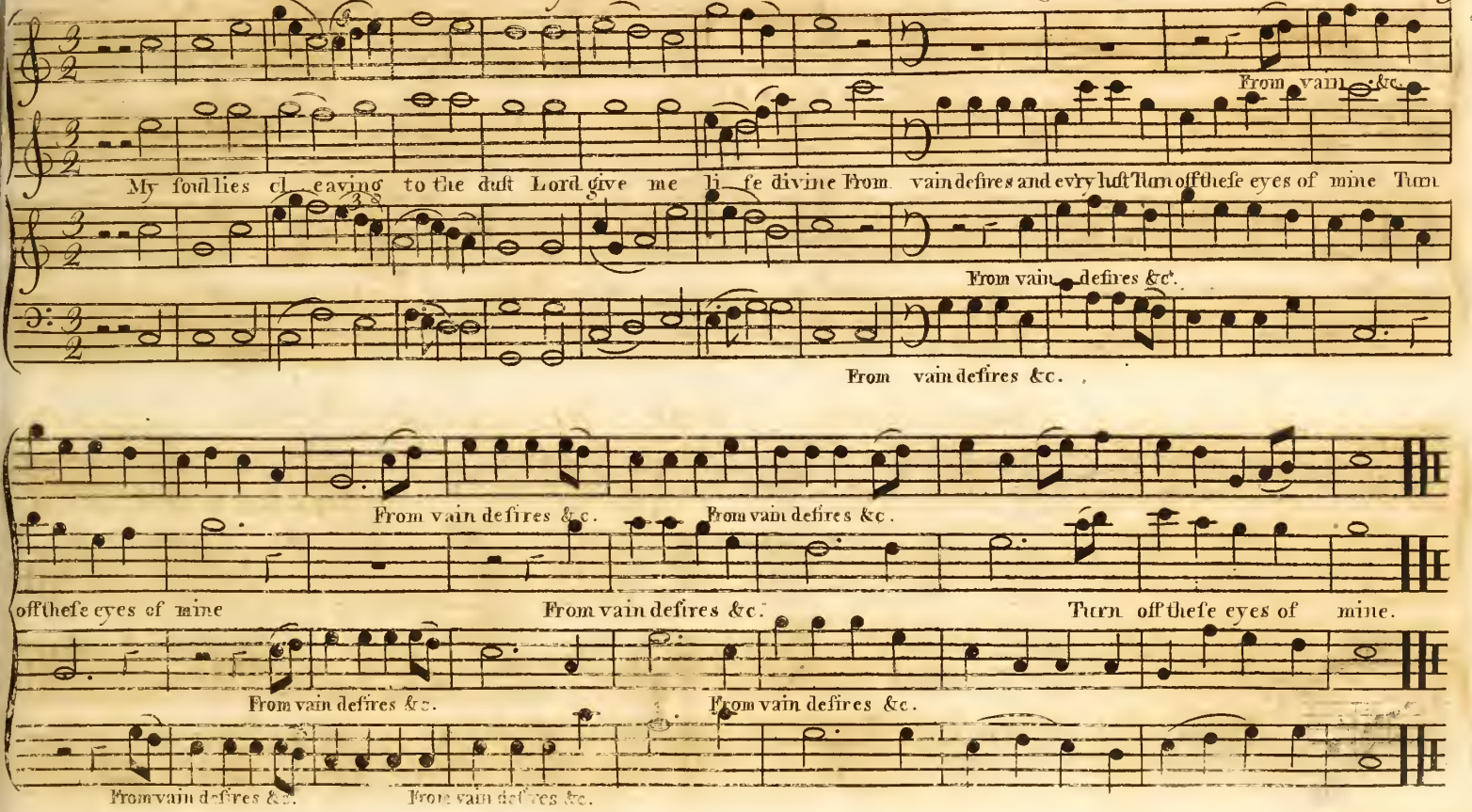

Think mighty Go. . . . d on feeble man How few his hours how short his span Short from the cradle to the grave Who can secure his vi. . . tal breath Against the bo. . . . . .

33. C.M.

Psalm 33. D.W. Tuckey.

ld demands of death With all to thy orpo. . . . . wr to save.
Rejoice ye righteous in the Lord This work belongs to you Sing of his name his ways his word

Continued.

His mercy and his righteousness
How ho ly just and true
Let heavn and earth proclaim
and of grace Reveal his wondrous na me
His works of na ture

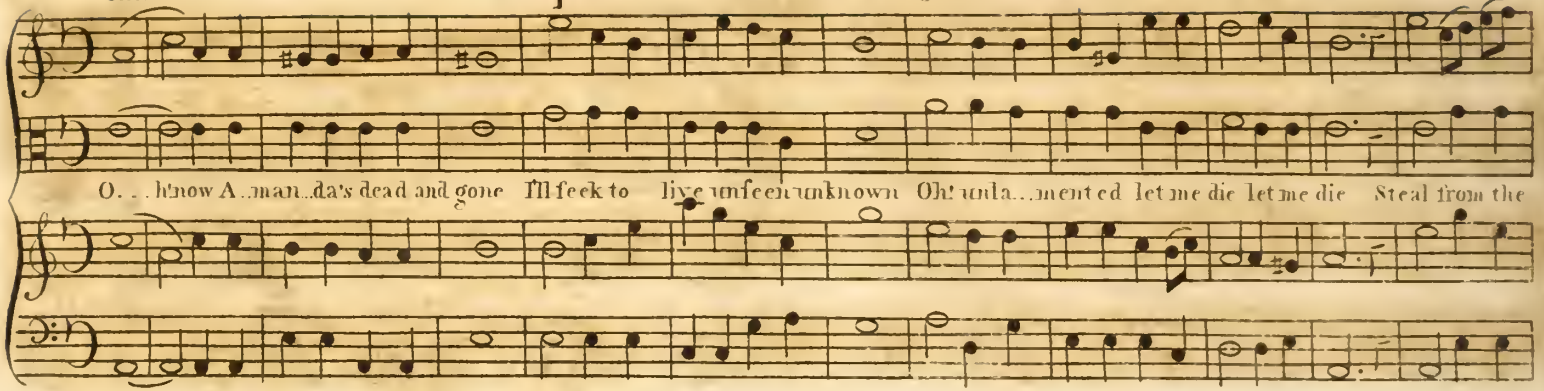
Norristown. S.M.

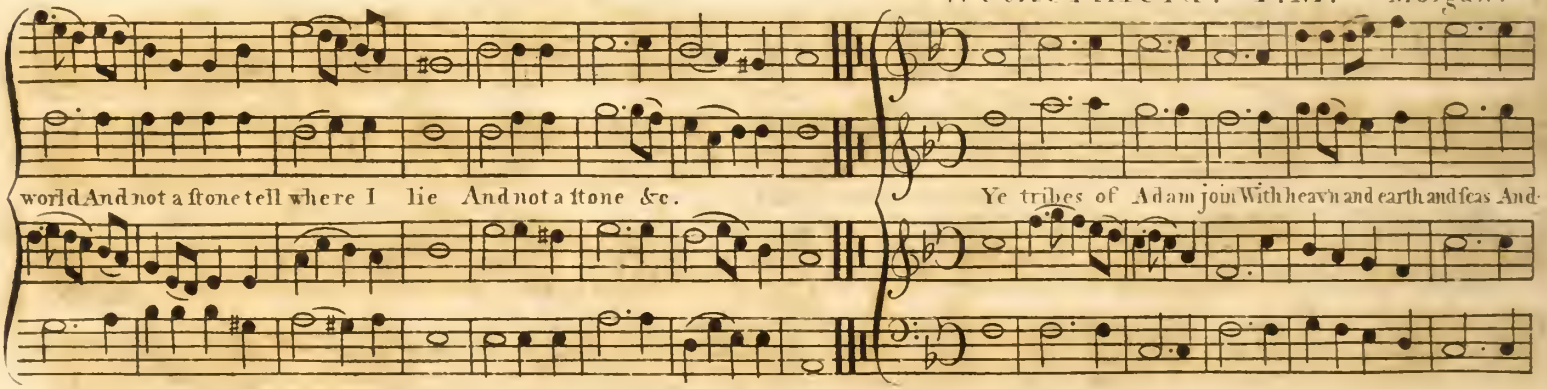
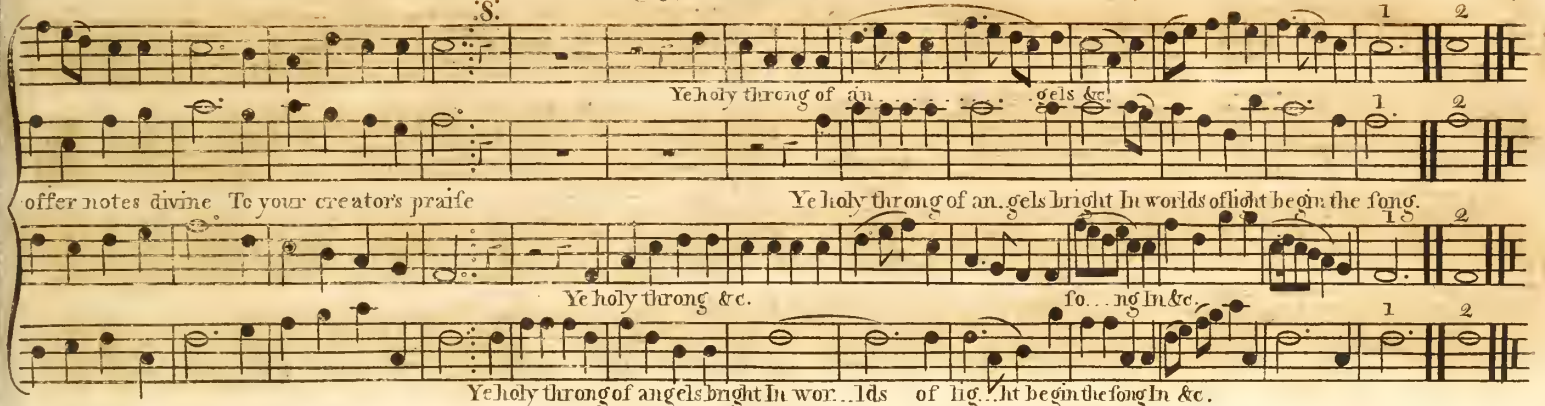
A. Davis.

His beams &c.
Behold the morning sun
Begins his glorious way
His beams &c.
And life and light convey.
His beams &c.
His beams thro' all the nations run His beams &c.
And li fe &c.

From vain &c.
My soul lies cleaving to the dust Lord give me life divine From vain desires and evry lust Turn off these eyes of mine Turn
From vain desires &c.
From vain desires &c.
From vain desires &c. From vain desires &c.
off these eyes of mine
From vain desires &c. Turn off these eyes of mine.
From vain desires &c. From vain desires &c.
From vain desires &c. From vain desires &c.

Affettuoſo.

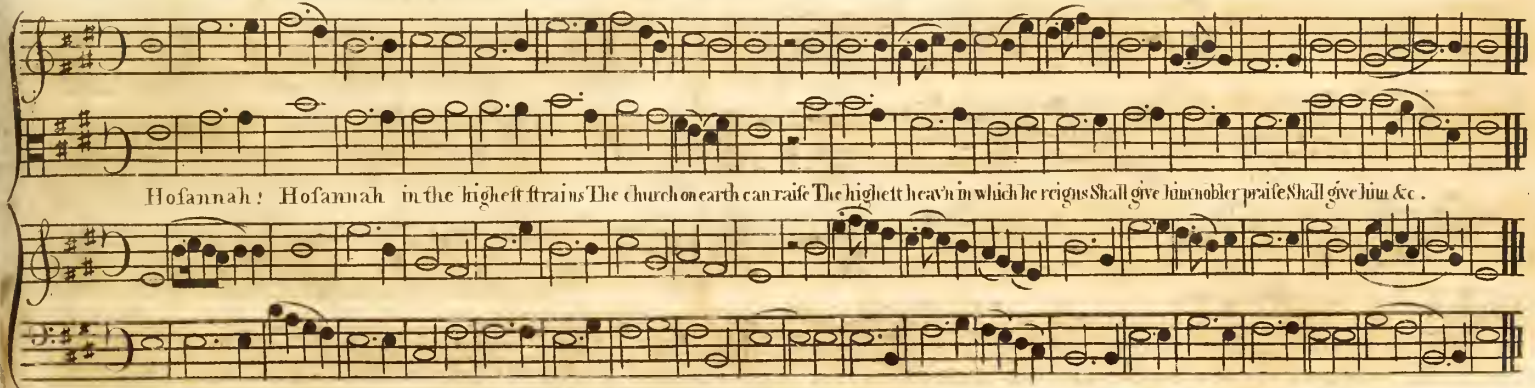
Deſpair.

Morgan.

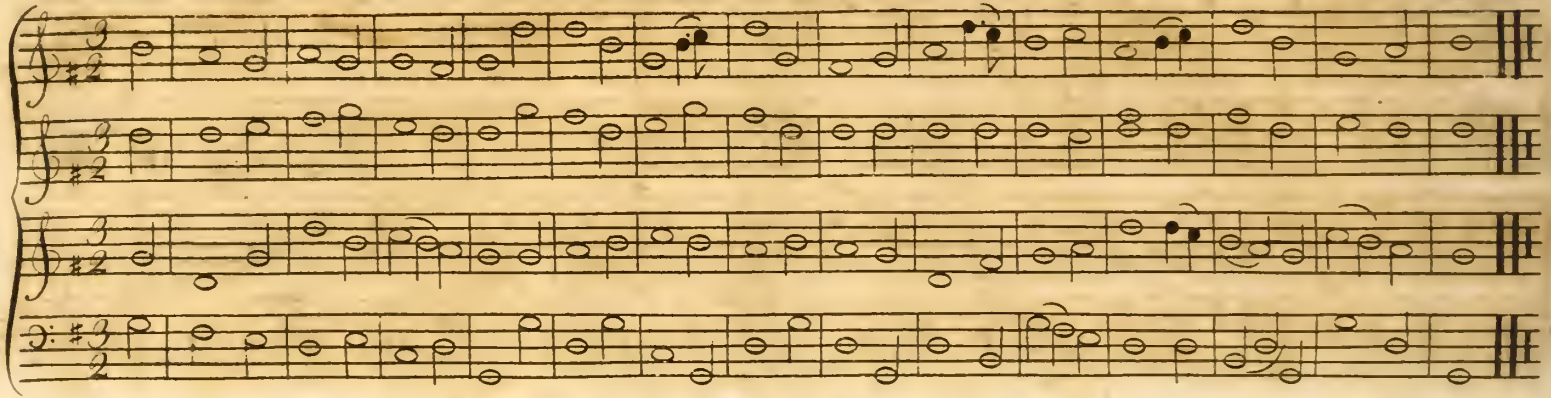


Wetherſfield. P.M. Morgan.

S.
1 2
Ye holy throng of an . . . . . gels &c.
1 2
offer notes divine To your creator's praise
Ye holy throng of an. gels bright In worlds of light begin the song.
1 2
Ye holy throng &c.
so . . . ng In &c.
1 2
Ye holy throng of angels bright In wor . . . lds of lig . . ht begin the song In &c.

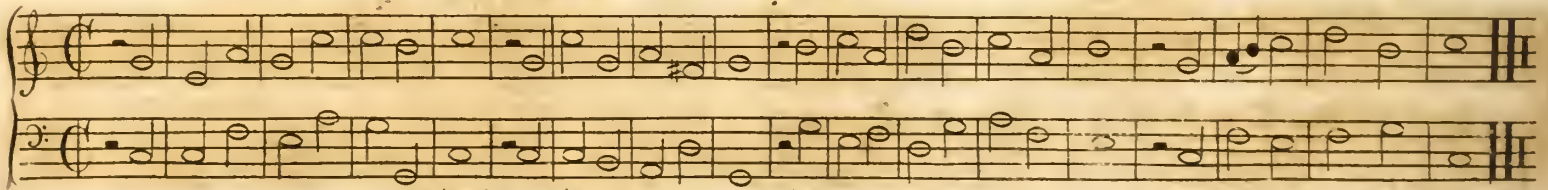
Hofannah. C.M. Rev.d Dr. Davidson.


Hofannah! Hofannah in the highest strains The church on earth can raise The highest heav'n in which he reigns Shall give him nobler praise Shall give him &c.

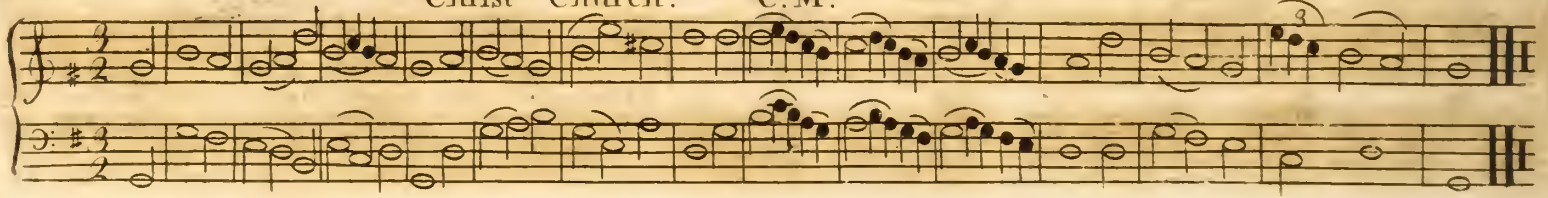
Stroudwater. C.M.

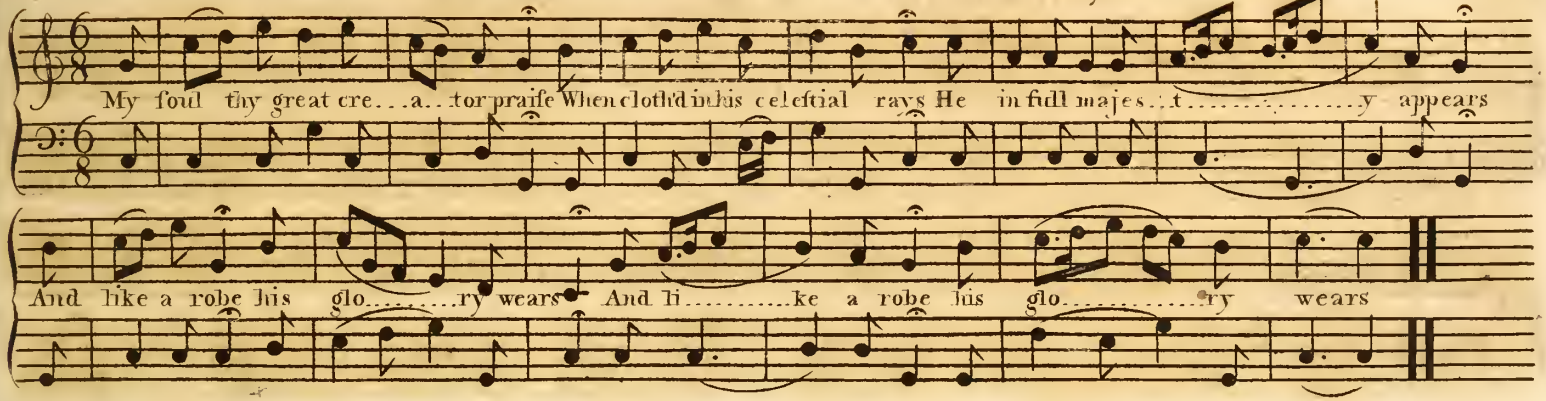


St. Anns. C.M.



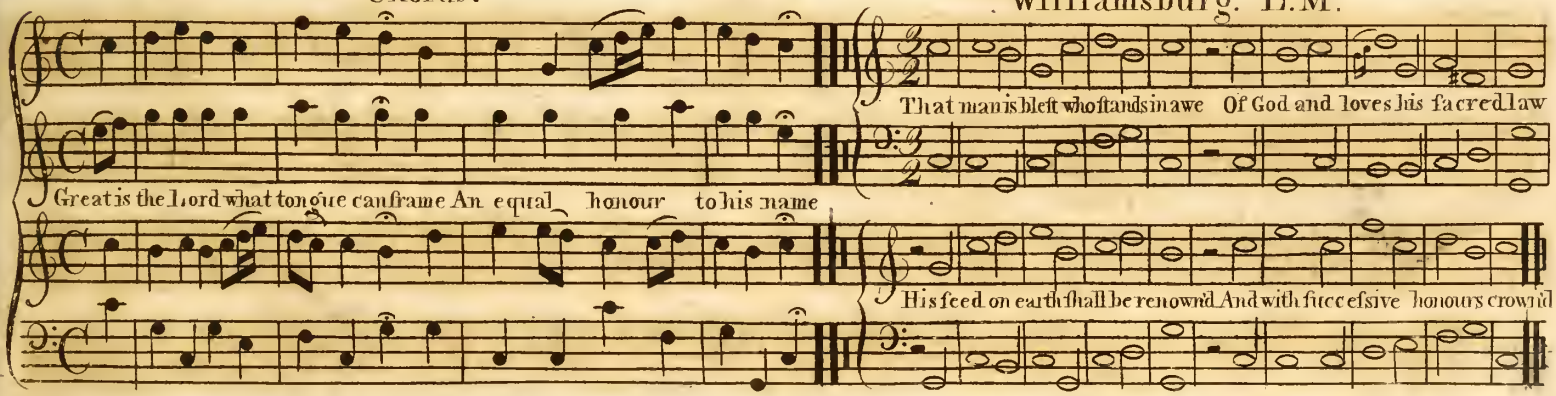
Christ Church. C.M.



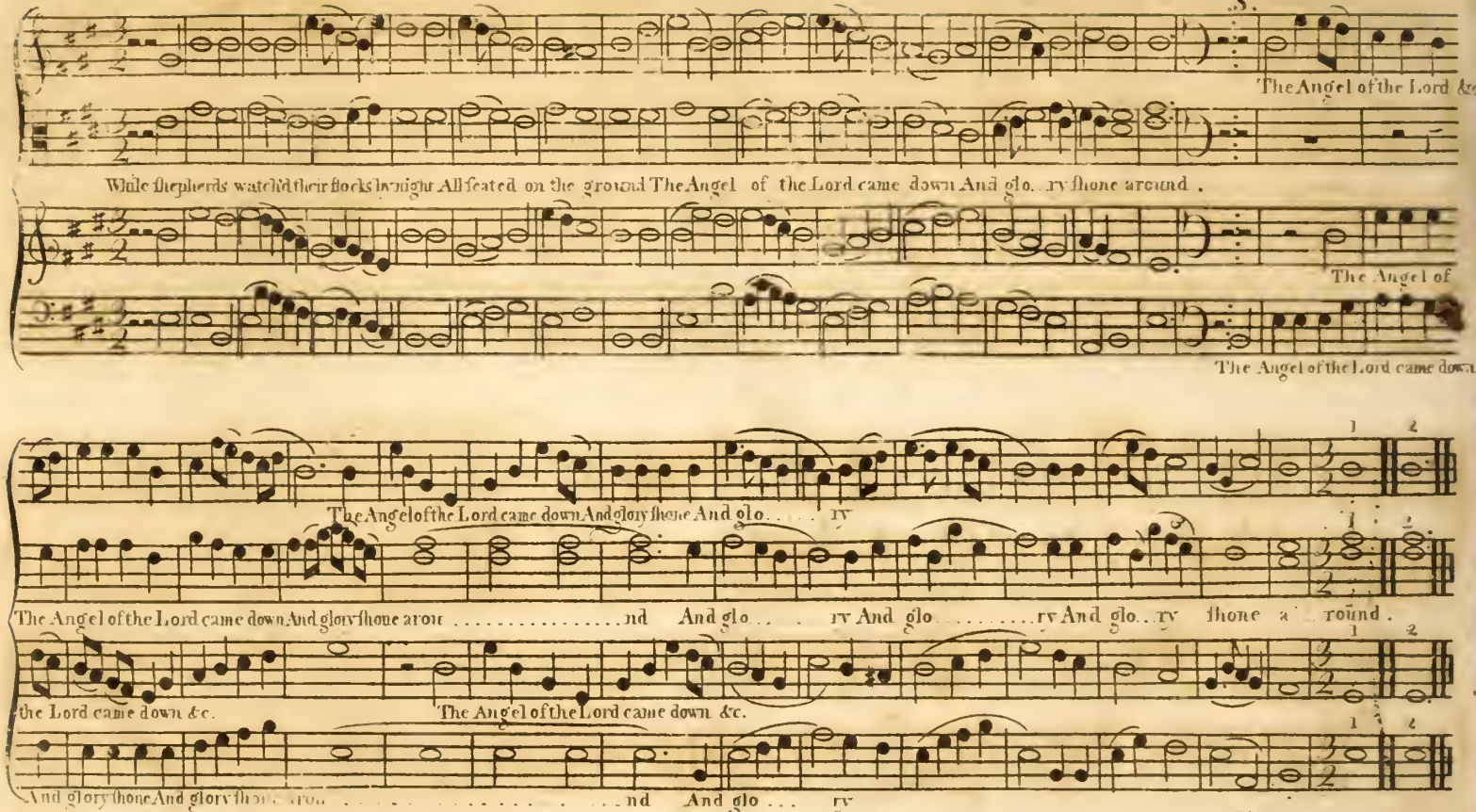

My soul thy great cre...a...tor praise When clothd in his celestial rays He in full majes...t.....y appears
And like a robe his glo.....ry wears And li.....ke a robe his glo.....ry wears

Chorus.

Williamsburg. L.M.


That man is blest who stands in awe Of God and loves his sacred law
Great is the Lord what tongue can frame An equal honour to his name
His seed on earth shall be renown'd And with succesive honours crown'd

Bethlehem. C. M.

Billings.

:S:
The Angel of the Lord &c
While shepherds watchd their flocks by night All seated on the ground The Angel of the Lord came down And glo.. ry shone around .
The Angel of
The Angel of the Lord came down
The Angel of the Lord came down And glory shone And glo.... ry
The Angel of the Lord came down And glory shone arou ..... nd And glo.. . ry And glo ..... ry And glo.. ry shone a roūnd .
the Lord came down &c.
The Angel of the Lord came down &c.
And glory shone And glory shone arou ..... nd And glo ... ry

41 ad:gate